VOGUE

INCORPORATING VANITY FAIR

ADVANCE RETAIL TRADE EDITION

see section facing page 122

ACCESSORIES

JEWELS

FURS

OCTOBER 15, 1940 • PRICE 35 CENTS

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"Loomed to be heirloomed" REG.

An Achievement . . . Typically American to bring more beauty to more homes! This typically American incentive spurred Bates to create "Blossom Time," the first and only bedspread with candlewicked blossoms actually *woven into* the design. Bates has thus enhanced the best of Early American artistry and presents a bedspread truly loomed to be heirloomed.

Bates "Blossom Time" is now being featured by America's smartest stores. The wrinkle proof fabric is already laundered and is sun and tub fast, of course. The tufted blossoms are woven, not stitched in, so they won't come out or shed. Single and double bed sizes, with or without ball fringe. White tufted blossoms on Delphinium Blue, Wood Rose, Hyacinth Pink, Buttercup Gold and Clover Green.

Bates

BEDSPREADS

HOYNINGEN-HUENE

Picture of youth, sparkling in black and white—
Ermine jacket, muff of jet, heavy satin embossed in velvet

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

"THE HONOUR OF YOUR PRESENCE"

Yardley products for America are created in England and finished in the U. S. A. from the Original English Formulae, combining imported and domestic ingredients

To match the courteous formality of the invitation . . . to do justice to your lavish costume, and credit to yourself . . . choose "Bond Street," brilliant attendant perfume. Its air of regal grace, and well-bred distinction, proclaims the honour of your presence in a most lordly manner. A captivating fragrance . . . one that is acclaimed throughout the world. . . . "Bond Street" may be obtained in sealed packages at Yardley, 620 Fifth Avenue, New York, and at all finer shops . . . $2.50, $4.50, $8.50, $13.50.

VOGUE Incorporating Vanity Fair is published semi-monthly by The Condé Nast Publications, Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscription $5.00 a year in U. S. A. For Canada $1.00 additional per year for Tariff.

Vol. 96, No. 8
Whole No. 1638

Philip Mangone Bonwit Teller

KEEN and quick as the needle he directs so brilliantly, Philip Mangone is a master of fine tailoring. For twenty-five years, his name has been signed to superbly made coats and charming suits. And for all that time there have been American women who have said, "I want another Mangone. There's something about the shoulders. They fit so wonderfully."

Mangone, senior, Philip's father, also made an art of the needle and was tailor to one of the most lavish courts of Europe. Later, in New York, it was as an apprentice in his father's workroom that young Philip first learned the fine points of cutting and draping. How to mold a shoulder. How to put "bones" in his tailoring so that a coat that looked soft and easy could still be relied on to keep its shape for years.

Something of a prodigy, this young American at the age of 19 was sent to the Paris Openings by a tailoring house that had taken him on as designer. By the time he was 27 he was head of his own firm. And from that day to this, the flow of well-designed Mangone originals has never ceased.

Master of fabrics, Mangone knows to his very finger-tips how to make them melt and mold to the figure. He laughs at the idea that tailored clothes are rigid or unfeminine. He will design a coat as gentle as a mantle, band it with fur, beautifully chiselled and handled like strips of ribbon, and the woman who wears it will never guess that under its easy softness lies the "skeleton"—*superb tailoring*—the foundation of its lasting beauty.

Don Cossack. The famous Mangone way of chiselling fur as if it were embroidered ribbon is apparent in this droshka-and-sleigh-bells coat. At the neckline, Persian lamb stands high as a tunic collar, bands down to the hem. The shoulders sit smooth beneath their wings of fur. Black woolen, superbly tailored, shows off the figure. Misses' sizes, 165.00 Coat Salon, Fourth Floor

MILGRIM, NEW YORK • I. MAGNIN, CALIFORNIA • NEIMAN MARCUS, DALLAS, TEXAS

Sparkling Champagne. . . a new color of pale golden beauty, lovely in this dinner gown lit with shimmering bugles. Moulded slimly, swathed at the hipline, a gown with drama . . . to add sparkle and brilliance to winter evenings. In rayon crepe, 125.00. third floor

FIFTH AVENUE **B. ALTMAN & CO.** NEW YORK

ALASKA SEALSKIN *** *Tribute to American Beauty*

U.S. GOVT. ALASKA SEAL SKIN
FOUKE
ST. LOUIS
DRESSING & DYE

This mark identifies all genuine U. S. Government Alaska Sealskins. Processed and sold for Government account since 1913 exclusively by FOUKE — ST. LOUIS

Young America welcomes the fashion poise, the flattering distinction, which *U. S. Gov't Alaska Sealskin* gives! Velvet-smooth, aglow with highlights, this fur is indeed a tribute to American beauty. You'll love to see yourself in either of these two designs .... gently shirred, soft flowing, casual. In "MATARA" brown — neutral, to go with everything; "SAFARI" brown — rich, deep-toned; or ever-classic Black.

You'll find these 2 coats at finer stores, including..

Boston, Mass., R. H. Stearns & Co.
Brooklyn, N. Y., Balch-Price & Co.
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James Rothenberg
ORIGINAL

LE GANT* STA-UP-TOP*

WON'T ROLL OVER

WON'T ROLL OVER

A girdle — or a pantie-girdle? What's your choice? All figure types enthuse over Le Gant Sta-Up-Top — slim debs and majestic matrons! Why don't you pay a visit to your favorite store and be fitted to the Sta-Up-Top that suits your figure best? What comfort! What sleek lines! And it can't roll over and won't ride up.

The perfect fitting mate to Sta-Up-Top is A'lure, the s-t-r-e-t-c-h-a-b-l-e bra — $1.50 to $5

Le Gant Sta-Up-Top and other girdles and corselettes — $5 to $35

Write for illustrated booklet "Recipes for Figure Beauty" The Warner Brothers Co., 200 Madison Ave., New York, N. Y. (In Canada, Parisian Corset Mfg. Co., Ltd., Quebec)

*Reg. U. S. Pat. Off. Sta-Up-Top patent No. 2,136,742

Louise Dahl-Wolfe

Jewelry by Olga Treff

An American Original designed by Hattie Carnegie, Inc., of a Crown Tested Rayon Fabric.

Announcing the New

MERCURY 8 FOR 1941

BEHIND the masterful lines of the new Mercury 8 is written the most amazing success story in modern car history.

Introduced just two years ago, in a field crowded with well-established cars, the Mercury dared to challenge the recognized standards of value and performance with new ideas! And to date, it has won more than 150,000 owner-friends!

The story of the Mercury's meteoric rise is its owners' story, written in the warmth of their enthusiasm. When they found the Mercury a big car in all the good things the word implies, and an economical car, they spread its praise far and wide. So contagious was their enthusiasm that they made the new Mercury one of the most popular cars in its field!

The 1941 Mercury adds to the new ideas that have made this car a name for comfort, for easy handling that is a revelation. It is a new and livelier car, a thrillingly big car—inside and out. Body and doors sweep out over the running boards. Windshield and windows are wider and deeper. Wheelbase has been lengthened.

You'll find the 1941 Mercury on display now. Give it the judgment of your experience—any Mercury, Lincoln or Ford dealer will arrange a drive for you.

THINGS YOU'LL LIKE ABOUT THE NEW 1941 MERCURY

NEW EXTERIOR BEAUTY. Long and low. Wide body and superb streamlining. Choice of *new bright colors.*

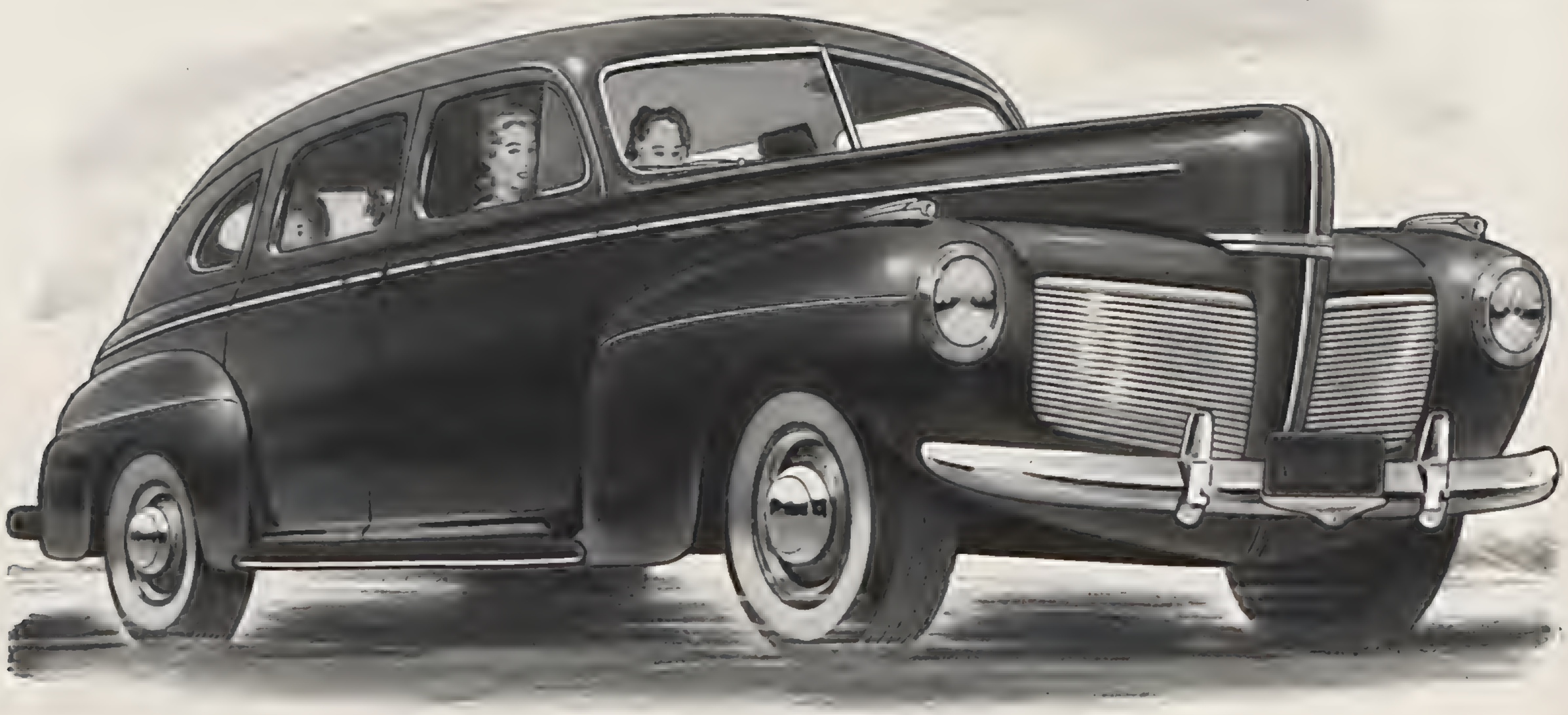
BIG POWERFUL ENGINE. The only V-type, 8-cylinder engine in the lower medium price field. Brilliant acceleration, high sustained performance. Economical.

LUXURIOUS INTERIORS. Beautifully decorated in harmonizing colors. Wide seats. Resilient cushion pads of foam rubber.

EASE OF CONTROL. Finger-Tip Gear-shift. Velvet-action clutch and brakes. Newly-designed stabilizer.

NEW RIDING COMFORT. Long, flexible easy-action springs. Improved shock absorbers. Center-poise balance. The car rides like a dream.

THE BIG CAR THAT STANDS ALONE IN ECONOMY



CHICAGO **Marshall Field & Company** CHICAGO

Mink from Marshall Field . . . and Why . . . When you think of buying a mink coat you consider a serious purchase. You will have it a long time, to wear on many occasions. Yet very few women in the world can really judge mink pelts. For most of us, it is of first importance to have faith in the furrier. Marshall Field merits your confidence. In our magnificent collection of minks, all models, however news-worthy (like the thirty-two inch coat here) have the simple, undated kind of style that a mink coat should have.

We would like to show you our custom order and immediate wear collections if you are thinking of mink.

ASTONISHING
NEW MAKE-UP FOR NAILS

CHEN YU

*CHIP-PROOF

nail lacquer

*Reg. U. S. Pat. Off.

Too wonderful to be true—yet it is! Your fingernails now can have the enchanting charm of gorgeous Chinese lacquer work. They can wear the exotic beauty of rare lacquer colors and glow with the breath-taking luster that lacquer gives. Actually—words do not describe the exquisiteness of a Chen Yu Nail Lacquer make-up. But, even more astonishing and even more important, is Chen Yu's amazing resistance to chipping and peeling. Properly applied, Chen Yu is so chip-proof it keeps its "new-look" so long you'll wonder when it is going to wear away. Chen Yu comes in miniature Chinese vases—a purse size without extra charge included with the regular size. Clever? And what heavenly shades to choose from—each with a strange oriental something that's profoundly fascinating.

JADE PINK JOSS HOUSE TEMPLE FIRE FIRE CRACKER RED LOTUS BLOSSOM FLOWERING ALMOND BLUE MOSS
WEEPING WILLOW OPIUM POPPY WISTARIA CELESTIAL PINK FLOWERING PLUM DRAGON'S BLOOD CANTON RED

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Eisenberg dresses and
Eisenberg jewelry were made
for each other . . .
designed with that understanding
of American life and
American women that
has made the Eisenberg
label famous.

Eisenberg & Sons
ORIGINAL

HAT BY SALLY DACHÉ

"PORTRAITS OF FASHION" by FLEXEES

"MASSAGE? Mercy, no! It's my Renaissance FLEXEES makes my hips seem smaller!"

"Yes, my dear! At last I've found a corset that fits...and does something for me, as well! My corsetiere tells me I've the Renaissance type of figure...too hippy, you know... so she put me into a Flexees...called *Hipnotic.* It *does* make my hips smaller...and it's so marvelously done I can't even feel it! I've never been so comfortable in my life!"

Flexees 7 Basic Figure-Types are Grecian, Renaissance, Parisienne, Egyptian, Empire, Moyen Age, and Debutante. *Which are you?* Ask at your favorite store... now!

Girdles and Combinations $5 to $15

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Blue Ribbon Trophy REGISTERED Mink

Trade Mark Reg.
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.... the pedigreed minks of outstanding richness and beauty—the certified *champions*—with natural Labrador blue underground. Registered by serial number stamped on the backs of the pelts and engraved upon the Blue Ribbon Trophy label of each finished coat.

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Extremely rare, but not priced at a premium. They set the national standard of mink Beauty, Value, Quality and Style. Exhibited by the nation's leading fur merchants in widely separate cities. Inspection and inquiry invited.

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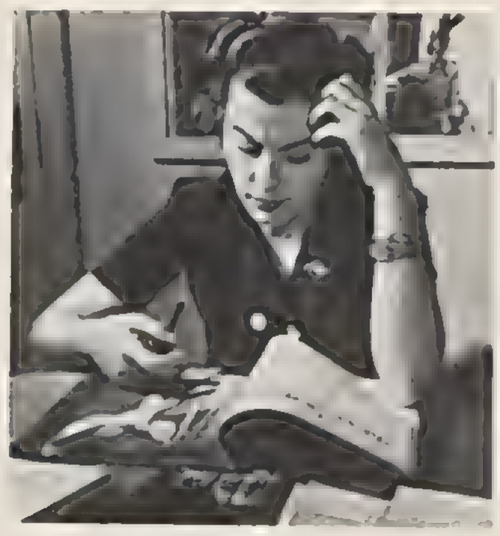
They stepped straight from college into an exciting career. So can you!



MARY MOON
First Prize • Bryn Mawr

JEAN ARMS
Second Prize • Northwestern

ISOTA TUCKER
Vanity Fair Award • Bryn Mawr

VOGUE'S 6th PRIX de PARIS

Offers 2 Careers with Vogue
5 Cash Awards • Honourable Mentions

Every senior who does well in Vogue's Sixth Prix de Paris has a chance to win a career! Not only the major prize winners . . . not only the honourable mentions . . . but scores of other entrants, who pass with high marks, are being directed toward jobs by Vogue. Last year, 22 stores throughout the country asked for the names of Prix de Paris contestants in order to interview them for positions. Numerous other requests came in from magazines, newspapers, advertising agencies and fashion services. To these firms, we sent the names of 112 girls whose work in the Prix de Paris entitled them to our recommendation.

Figure for yourself what this means. Opportunities in Vogue's Prix de Paris are practically limitless. Naturally, everybody hopes to win one of the major prizes . . . but even if you don't win one of them, you gain valuable fashion and writing experience, and you still have a good chance for the kind of job you want. Take your first step toward a career today by filling out the entry blank on page 120.

See Page 120 for complete contest rules

Naughty!
Pink Garter
Scarlet Slipper
Black Mask
Revlon's new "vamp" colors to wear
with sultry "vamp" black clothes!
Formula for an exciting Fall! Your fingertips, lips and
cheeks will be subtly blended (and dangerously beautiful)
in Revlon's "vamp" shades, created as the perfect climax
for the new American-inspired black clothes.
You'll be fastidiously groomed all around the clock,
because every precision-tested shade of Revlon Nail Enamel,
Lipstick and Cheek Stick is as unerringly chic as it is lasting.
Pink Garter, sly, blush rose; and Scarlet Slipper, sinuous scarlet;
in Cream Nail Enamel, Pearl Glow Enamel; also Revlon Lipstick and Cheek Stick,
Black Mask, wicked black red, in Cream Nail Enamel only.
it's right because it's Revlon

WANT TO BE *Sleek* AND SLIM AS A REED?

Switch to Carter

(AND LOOK SMARTER)

Have you tried one of the new Carter's? They'll give you sleeker, smarter, smoother lines that will all add up to figure slimness! It's a little short of a miracle the way they flatten too-curvy hips, control derrieres and tummies. And gently does it . . . for every Carter is designed to give you sleek freedom! We have room to illustrate only some of the new Carter "Angelenos." A special Carter fabric . . . strong-willed when it comes to control, but with plenty of "give" for freedom. A grand fabric if you have an annoying figure problem. Of course there are dozens of other Carter girdles, panties and completes. In many weights, sizes, fabrics and designs. You'll find them at better stores—from $1.00 to $12.50.

F10 ANGELENO COMPLETE (*above*) Special Carter fabric. Velvet-like texture next the skin at waistline and lower edge for softness. Welted waistline for firm holding. Panels of vertical stretch rayon and "Lastex" satin for sleek control over diaphragm and tummy. Rounded bandeau of Alençon lace. Six flat garters. Inch sizes 31-36. $5.

G123 ANGELENO GIRDLE (*center*) New high waistline. Front panel of rayon satin batiste with soft, flexible bones. Talon closure. Nude. Inch sizes 26-32. $5.

P213 ANGELENO PANTIE (*right*) Vertical stretch rayon and "Lastex" satin panels. Talon closure. Special new Ovalette crotch of soft Milatuck rayon with snug, smooth-fitting bracelet of rayon "Lastex" satin. Detachable garters. Nude. Inch sizes 25-31. $5.

Carter's FOUNDATIONS

THE WILLIAM CARTER CO., NEW YORK, CHICAGO, SAN FRANCISCO
HOME EXECUTIVE OFFICES: NEEDHAM HEIGHTS, MASSACHUSETTS

Arrival: As American designing comes into its own, it finds a wealth of beautiful American fabrics in which to create much of its most inspired work. This slim blue-violet dinner dress with leopard accents, ice-blue duvetyn wrap lined in flame red, and champagne-colored coat with deep mink collar, are all designed in Hockanum Woolens for Evening. Made of selected wools dyed in vibrant colors that hold their beauty in night-light, the clothes illustrated . . . with many other lovely wraps, coats and dresses...are now on sale in good shops throughout the country. For the name of the nearest one, write to J. P. Stevens & Co., Inc., New York.

HOCKANUM
Woolens

Hockanum Mills, Rockville, Conn. • Founded 18.9 • Division of M. T. Stevens & Sons Co., No. Andover, Mass. • J. P. Stevens & Co., Inc., Empire State Bldg., New York, Selling Agents

Tussy Lipstick goes places ____ does things

IF YOU'RE looking for a lipstick that will stand the wear and tear of parties and an occasional brush with a man's lapel...or lips...try Tussy. It lasts beautifully without constant retouching...and its famous creamy-base texture guards your lips against weathering, drying, and peeling. Tussy Lipstick in 10 lip shades—$1.00.

TUSSY the smooth-as-cream lipstick. It goes on with the sheen of satin. And its soft, creamy texture does wonders helping my lips to look smooth...guarding them against the drying and cracking action of inclement weather.

TUSSY lipstick shades range from the demure to the gay, intriguing, and positively exotic. Light rosy reds, rich reds, midnight reds—to go with all the new fall clothes. My favorites this season are *Tom-Tom*, *Dazzle Red*, and *Safari*.

TUSSY lipstick has a way of making a man see red—and liking it. It lends even thin lips a look of fullness—young, luscious, inviting. And it's nice to know that Tussy Lipstick is as indelible as can be. All this—and only a dollar!

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FOR THAT YOUNG, YOUNG LOOK

TUSSY LIPSTICKS...TUSSY EMULSIFIED CLEANSING CREAM...TUSSY RICH CREAM...SAFARI FACE POWDER
TUSSY WIND AND WEATHER LOTION...AT DEPARTMENT STORES AND IMPORTANT DRUG STORES

Tussy

DELMAN

presents **MARQUISE**

. . . dynamic silhouette
in a new walled last

Jewel of a shoe, interpreting the streamlined oval of the marquise diamond. Shadowed planes, molded for the utmost flattery to the foot, as the gem is cut for flattery to the hand. Lines that look completely right with your slimmer, straighter Fall costumes. . . The shoe illustrated is from a dramatic collection in the new Marquise last shown in New York at BERGDORF-GOODMAN, *and at Delman agencies in the better stores of principal cities.*

Marquise last made especially for Delman by the Sterling Last Corporation

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ALICE H. MARKS famed baskets filled with luscious goodies for the traveler, hostess and convalescent. $5.50 up; packages $3.50 up. Fascinating gifts for all occasions. Mail & 'phone orders filled. 6 E. 52 St., N. Y. PL 3-7282

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BROKEN-HEARTED over a broken vase? Our staff of experts repair modern and antique art objects, glass, china, metals, tortoise-shell, etc. Metal objects refinished or plated. Gem Specialty Co., 10 W. 47 St., N. Y. C.

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A BEAUTIFUL SKIN IN 5 DAYS—Helps Correct Blemishes, Crepy Necks, Wrinkles, Scars. Non-Surgical. Results Assured. Free Consultation. Established 1929. Helene Adair. 20 East 53rd St., N. Y. Phone PLaza 3-2489

CLARA REISNER—Expert cosmetologist removes 700 to 800 hairs in one treatment with new electro-coagulation hair removal method. Legs & arms cleaned in few months. Foreheads shaped and raised. 505 5th Ave. VA 6-1628

BEVERAGES

BILLY BAXTER HAS PROOF THERE is only one fancy line of carbonated drinks now on the market, only one made regardless of cost for people who want fashionable service. The name is self-stirring Billy Baxter

BILLY BAXTER MAKES GINGER BEER. Quinine Soda, Club Soda, Sarsaparilla, etc. Popular size is 10 oz. club style of bottle, 4 dozen to case, priced at $7.00, delivered; $1.00 allowance made for each case empty bottles

BILLY BAXTER WILL OPEN ACCOUNTS if orders are on personal letterheads. Order a case today; assort it, if you wish. Send for complete booklet, price list and order card. The Red Raven Corporation, Cheswick, Pa.

CHILDREN'S WEAR

NATALIE, INC. & NATALIE GROWN-UP are side by side at 108 East 57 St. showing fall models for mother and daughter, also winter coats and hats for children. Road exhibit visiting principal cities. PLaza 3-4908

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"CANADA'S most talked about gift shop." America's largest retail selection at lowest prices of open stock English Bone China. New Dinnerware booklet will gladly be sent on request. Herbert S. Mills, Hamilton, Canada

CHRISTMAS CARDS

PERSONAL ENGRAVED CHRISTMAS Cards in exclusive designs, magnificent assortment. Will be delivered anywhere. Write for samples at once. Everett Waddey Company, 5 South 11th Street, Richmond, Virginia

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FROM NEAR & FAR come America's smartest wardrobes for the superb Landsman cleaning. Dresses $3 up. Men's suits, $2.50. Parcel Post Service. The Landsman Method, Cleaners to the Fastidious, 799 Park Ave., N. Y. ST 4-7815

PHIL COOPER specializes in fine cleaning of fine clothes. Special treatment for ladies' fur-trimmed coats. Individual attention to each garment. Beautiful dyeing. Stores throughout New York City, or phone LOngacre 5-3237

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MME. RUBINOFF COSMETICS—made for you—bearing your name. Receive free sample and facial at any representative salon. Sold nationally. New York, VI 7-1544. Main Salon and Laboratories, 1720 Euclid, Cleveland, Ohio

CUSTOM SHOE REMODELING

B. NELSON, INC.—Lengthen short shoes (not by stretching)—widen; re-fit; handsole your shoes over their original style last. Redye any color. Suede changed to leather. Mail orders expertly handled. 10 E. 39 St., N. Y.

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VENDOME—Specialists in Russian Caviar, Cheese in Wine, Brandied Fruits, Turtle Soup, Salted Nuts, Bon Voyage Baskets. Large assortment of all fine table delicacies. Write for Catalogue V. 415 Madison Avenue, N. Y. C.

CHEF D'ORLEANS—Seafood Delicacies ready to serve. Decoratively wrapped Gift Packages. Smoked Oysters, Green Turtle Soup, Pâté of Shrimp, Creole Gumbo. Free Folder. N.O. Delicacy Co., 1406—7th St., New Orleans, La.

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WHEN PLANNING for your family's comfort, has a household problem arisen? Years of experience fit us to select the proper applicant for the individual position. Miss Brinkley's Placement Agency, 1 West 47th Street, New York

DRESSMAKING

IT WAS FUN buying your clothes in the busy shop. Let our expert staff fit them in the comfort of your home. Whether it is designing for your personality or remodeling, call or write. Mme. Jane, 981 Madison Ave., N. Y. RH 4-1600

JEANNE GRÉBÈRE, Expert Modiste. Day, evening clothes, coats & suits. New designs now ready. Careful remodelling, designing, workmanship. Models copied exactly. Prices moderate. PL 3-2572. 140 E. 58th St., N. Y. C.

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SUPERFLUOUS HAIR—200 to 600 removed per hour—safely, painlessly, permanently. Regrowth impossible. Careful work by experts. Doctors recommend Adele Mulligan. 23rd year at 347 Fifth Avenue, New York. AS 4-6645

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FACE HAIR REMOVED FOREVER. Permanent eyebrow shape. No scars. Written guarantee. Privacy; personal attention. 20 yrs. references. Cosmopolitan—Electrolysist. 201 W. 89th St., N. Y. Suite 1-F. EN 2-9242

Vogue's ADDRESS *of shops*

If you don't find what you are looking for in these columns, write to Vogue's Address Book, at 420 Lexington Avenue, New York City, and we will try to find it for you.

CHILDREN'S HOUR. You remember Proxy Parents, the people who do just about everything for children: take care of them on nurse's night out, manage interesting Saturday morning expeditions, meet them at trains, chaperon school groups to the theatre, ad infinitum? Well, the Proxies are now at a new address (1331 Madison Avenue), with a new telephone number (AT. 9-3260) and lots of new ideas. Miss Alison Raymond, Proxy-in-Chief, tells us that this year's *pièce de résistance* is going to be bridge teas for young people. She has an ex-champion bridge-ster from Smith who will teach young people in smallish groups, and save parents a lot of agony over the trumped-ace stage. And at the same time, the children will be learning how to manage gracefully tea-cups plus cookies.

Other winter plans include marvellous parties. (She wouldn't tell us just exactly what she has up her sleeve, because she wants to surprise you.) There'll also be skiing-party week-ends, later on, complete with instructor, if you want one; and excursions to prospective colleges for prep-school girls.

CLEANLINESS IS NEXT—. We have often wondered about having fur-trimmed coats and suits cleaned, so we took our problem to Mr. Phil Cooper, and we no longer wonder. We confess we didn't understand the technical points of the matter, but Mr. Cooper has a process that's very genial to the fur, and turns the whole coat out in shipshape condition. There are other arrows to the Cooper quiver, too: he'll shampoo or de-spot your rug without carting it away; upholstered furniture he'll clean right on the

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TOO MUCH TIME IS SPENT looking for shops and services that will fulfill your own particular needs. Look them up in these columns. You'll find a helpful shortcut in time and effort. Tuck them handily in your purse

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BOOK *and services*

frame.. There are quite a few of these shops scattered around New York. There's one at 245 East Fifty-Seventh Street, for instance. (The phone is PLaza 3-7420.)

STOP-GAPPER. If, in spite of all your precautions, some frolicsome moths have been cutting Swiss-cheese patterns into your woollens—sweaters, blankets, or otherwise—Mr. Orloff, of the Damage Weaving Service, is a good man to see about filling in the holes. He has a book of samples, which he showed us, of the various materials he has mended or rewoven—and the little ends sticking out on the wrong side were the only sign that anything had happened. Even mutilated materials with patterns, like silks and damasks, can be made whole. As for cigarette burns in table-linens, their knell has sounded. (If it's a really big hole, you'll probably think it worthwhile to sacrifice one napkin for filling-in purposes.)

Anaemic elbows can be strengthened; scorches (if they're not too vast) can be rewoven with threads extracted from places where you won't even miss them. Mr. Orloff fixes stocking runs, too. Twenty cents a run in silk stockings, or thirty-five cents per Nylon stocking. This fabric hospital is at 562 Madison Avenue.

JEWELLERY 1940. Go through your safe-deposit box, or explore the rear regions of your top bureau drawer, and perhaps you'll come across some old jewellery that you'd practically forgotten you owned. Jewellery dating back to the lavaliere era, and beyond, which you don't wear because it looks a little *démodé*. If you'd like to save it from total oblivion, you might take it to Charles Preiser, a little jeweller at 20 West Forty-Seventh Street, and let him suggest ways and means of resetting it. He showed us a very new-looking lapel clip-pin, for instance, which he had made out of a hodge-podge of rings and pins and earrings.

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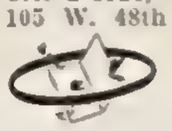

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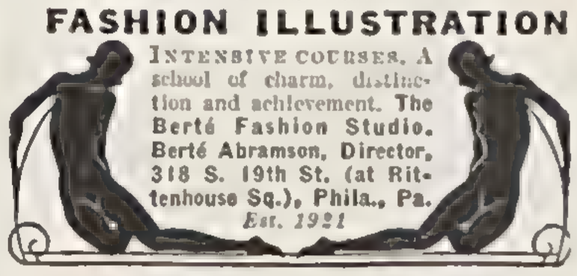

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To simplify your shopping and learn more about many products advertised in Vogue, write to the addresses listed below for these booklets. All are free unless otherwise indicated.

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has two charming new booklets—one is on their new "Nylies", girdles and all-in-ones made of nylon! The other booklet will also be of interest to you. It shows a whole wardrobe of Formfit brassières. The Formfit Company, Department V, 500 S. Franklin Street, Chicago, Illinois.

WATCH YOUR STEP

is Bettersilk's advice in their charming new booklet, for, they say, "Others do." Their Test-Twist stockings in new Mardi Gras shades are described. Bettersilk Hosiery Mills, Dept. 500, Bristol, Va.

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issues "Gifts 1940", a catalogue of unusual gifts calculated to make your reputation as a giver of something useful, exciting, different. It lists everything from miniature cups and saucers and fishermen's barometers to marionettes and goat bells from the French Basque Country—something to use, and wear, and enjoy. Robert W. Kellogg Co., 76 Hillman Street, Springfield, Mass.

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has a new gift catalogue, the annual book of gift suggestions by this famous New England firm which has been in business for 74 years! They have sold by mail since 1890. The new catalogue contains hundreds of unusual gift ideas—novelties and presents to delight everyone on your list. Unique gifts are shown in all price ranges, and there is a wide assortment of types from which to select. Daniel Low & Co., 211 Essex Street, Salem, Massachusetts.

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HERE DWELLS YOUTH

gives you a complete description of the Primrose House basic preparations and treatments for special skin faults. Primrose House, Department V, 595 Fifth Avenue, New York, New York.

YOUR LOVELY SKIN

is Dorothy Gray's valuable booklet, outlining the correct treatments for every type and condition of skin. Excellent tips on make-up are also given. Dorothy Gray, Dept. V, 683 Fifth Avenue, New York City.

WINNING WAYS WITH PERFUME

is Coty's booklet that tells you how to choose perfume wisely and how to use it wisely. The famous Coty perfumes are described. Coty, Department V, 714 Fifth Avenue, New York, New York.

BEAUTIFUL HANDS

outlines the authentic Peggy Sage manicure method that you may follow at home. Peggy Sage, Inc., Department V, 50 East 57 Street, New York, New York.

CHANEL, INC.

Perfumes are described by Chanel, Inc., in a beautiful little book that will be sent you upon request. Besides describing the perfumes, it will tell you many interesting things about how to use them. Chanel, Inc., Dept. V, 35 West 34 Street, New York City.

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is Gorham's charming new booklet that is brimful of suggestions on entertaining. The fine Gorham sterling silver patterns are illustrated. For your copy, please send ten cents to The Gorham Co., Dept. V, Providence, Rhode Island.

WEDDING AND SILVER PLANS

"How to Plan your Wedding and your Silver" is Towle's useful and informative new booklet. It's full of ideas and will remind you of important things to do, and serve as a handy guide. Please send ten cents with your request. The Towle Silversmiths, Dept. V, Newburyport, Mass.

SELECTING TABLE SILVER

The new Lunt Silversmiths' booklet, "The Bride Selects her Table Silver," will show you all of the beautiful Lunt silver patterns, and give suggestions as to their suitability to definite types of rooms. Please send six cents with your request. Lunt Silversmiths, Dept. V-19, Greenfield, Massachusetts.

STERLING FOR GOOD FORTUNE

gives many pointers on entertaining successfully, and there are valuable notes on table-setting. For this booklet and photographs of table settings in Watson patterns, send ten cents. The Watson Company, Department V, 1240 Watson Avenue, Attleboro, Massachusetts.

SCHOOLS

VOGUE'S SCHOOL DIRECTORY

a brand new edition of the directory includes a list of pointers for parents on choosing the right schools for their children. There is a helpful listing of private schools for boys and girls, and vocational schools for adults. Vogue's School Bureau, Dept. 9, 420 Lexington Avenue, New York.

HOUSEHOLD

BUYING TOWELS

Martex has a new booklet called "How to Get the Most for your Money when Buying Towels." Very simply and clearly it tells the four things to look for in buying towels—the kind of cotton, the size and twist of the yarn, the thread count, and the finish. A word about colour and many colour photographs of the beautiful Martex towels will also prove helpful. Wellington Sears Company, Dept. V, 65 Worth Street, New York.

BATES BEDSPREADS

The lovely new Bates bedspread designs are shown and described in a beautiful colour-booklet. Helpful suggestions on colour in decoration are also included. Bates Fabrics, Dept. V, 80 Worth St., New York.

THE STORY OF TERRY TOWELS

is Cannon Mills' booklet, full of valuable information on how to buy towels, with many interesting tips on recognizing quality and selecting the correct colours for your bathroom. Cannon Mills, Dept. V, 70 Worth Street, New York, New York.

FLOWER ARRANGING

Exquisite colour photographs of unusual flower arrangements and useful suggestions and diagrams make this new booklet a joy to own! For your copy of this practical booklet, please send ten cents. The Coca-Cola Co., Dept. V, Atlanta, Georgia.

GUIDE FOR THE BRIDE

is Wamsutta's booklet, rich with information for the bride, or any woman selecting linens. It tells how many sheets and pillow cases are needed for various households, small, large or in-between. Wamsutta Mills, Dept. V, New Bedford, Massachusetts.

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GOURMET'S GUIDE

selected restaurants in and out of town

A new place to lunch or dine? A place you may have forgotten? A place to do your friends proud? Vogue tells you about them all in these columns

Every time we have been at the Caviar Restaurant which is at 18 East Forty-Ninth Street, we have found something very special that we never had exactly that way before. There is an inspired touch to the cuisine, due in part to the fact that the chef came originally from Foyot's, in Paris, and part to the belief of Monsieur Dadone (he owns the restaurant) that the best is none too good for his restaurant, and to get the best he goes out and buys it himself.

The latest specialty is a melon. It is called a Cranshaw melon, and, ladies and gentlemen, there is a MELON. It comes from California, and it tastes like a cross between a Persian and a honeydew.

We were just settling upon broiled Baby Turkey as one of our established Caviar favourites, when suddenly all the turkeys began to be allowed to grow up and get fat for Thanksgiving. But now you can have, instead, grouse, partridge, pheasant, or Mallard duck à la Presse; and who are we to quarrel with that choice?

...If you feel in a light-hearted mood, or want to be put into one, make a trek across Fifty-Seventh Street to 344 West, where you will find the Castleholm Restaurant. There, on alternating nights, you will find groups of Swedish, Norwegian, Danish, and Finnish dancers, all bright with ribbons and native costumes, doing their native dances. The dancers appear at seven o'clock, and nine-thirty, and, before you know it, you may be dancing, too, because, after the group dancing is over, the dancers come around and ask you and your beau to try some of the simpler dances with them. It's fun, if you're up to it. If you have inhibitions, you can just watch.

The *smörgåsbord* at the Castleholm is excellent—look particularly for "Swedish caviar," an egg-and-salmon pudding, like a light custard, and the variety of fishes and Swedish meats and pâtés especially prepared for the *smörgåsbord*.

NEW YORK CITY

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CRILLON, 116 E. 48th St. Completely air-conditioned. Justly famous for cuisine and cellar. Luncheon $1—Dinner from $1 50 in the Main Dining Room. Dollar London-Buffet-Dinner before theatre in the Bar.

CAVIAR RESTAURANT—18 East 49th Street. "Rendezvous for Epicureans." Direction of Antoine Dadone. Unique cuisine, rare wines. Luncheon, cocktail hour, dinner. Wickersham 2-2224.

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RESTAURANTS—DINING

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CAFE LOUIS XIV, 15 West 49th St., Rockefeller Center. Cuisine Classique. Fine Wines. American Bar. Prix-Fixe Luncheon $1.50, Pre-Theatre Dinner $2.00, also à la carte. William Adler and his Violin.

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YACHTING—Christmas Regatta, Dec. 27

RACING—Santa Anita Park, Dec. 28 to March 8

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Southern California

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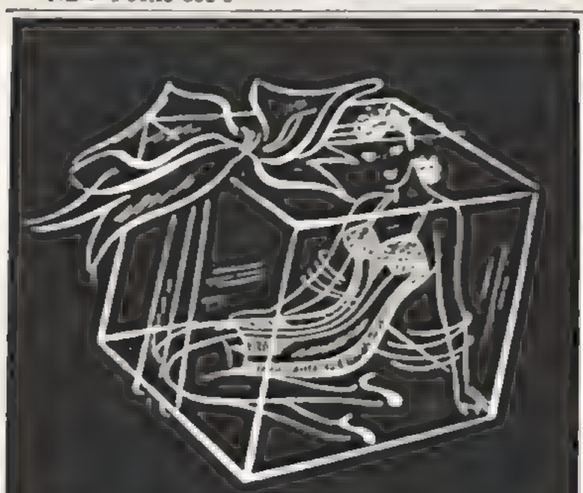

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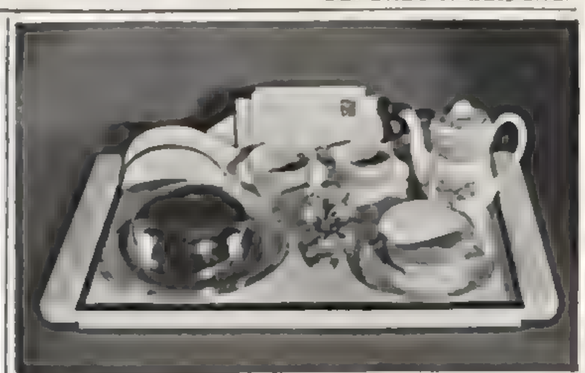

As A Wedding Gift

this charming breakfast tray and set. The china service flowered and banded in rose, $7.50; the gold lustre dome, $4.75; Staffordshire daisies, $4.75; and the tray ingeniously arranged to hold your morning mail—in pastels bordered with gold, $12.50. Other trays from $4.50.

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★ presents ★

Originality in your bedroom—an ensemble of hand applique—glazed chintz on a sunfast Egyptian cotton background—then beautifully hand quilted. As shown, the bedspread $56.00. Slip cover for headboard $29.50.

Your own color schemes may be carried out perfectly.

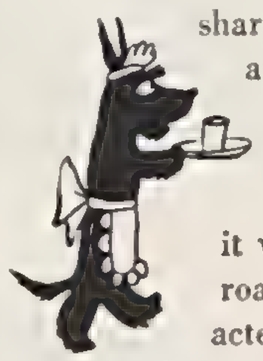
Eleanor Beard
Lovely Hand Quilted Things

Shop

For Dinner: This seems to us a most appealing dinner-dress—simple, timeless, and with beautiful lines. As you can see, there are yards and *yards* of material in the skirt, but it's cut so as to fall in clinging folds, and keep you in the slim silhouette. It's made of a delicious cocoa-coloured mat crêpe. The belt is quite a fascinator, being made of millions of infinitesimal paillettes, red, white, and black.

This is at the shop of Mildred O'Quinn, in the Pierre Hotel. The price is about $85. Miss O'Quinn designs her own clothes, and has a special fond feeling for evening and dinner-dresses. But she makes all sorts of other clothes, too, for town and country, and for all ages.

For Gourmets: We know it isn't nice to "live to eat," but we can see the justification for living to drink superb coffee. Like most coffee-lovers, we like our after-dinner potion to be sharp, black, and strong. Now we've found a frankly after-dinner variety, by the Savarin coffee-makers. It's called Medaglio D'Oro, and is a French roast, with the approved black taste.



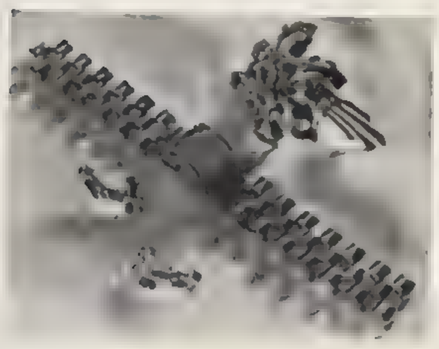
If you want to make it weaker, you can blend it with regular Savarin coffee, which is an American roast. Or, because it's so strong and definite in character, it makes excellent iced coffee. We think we like it best straight though. You can buy both Medaglio D'Oro and the regular Savarin coffee at Gristede's, among other places. You don't have to be a millionaire to drink the stuff, either. It's more reasonable than you think. Try it and see if you don't agree with our ravings.

Moving Shoes: All of the Sommers shoes have picked themselves up and moved. Just in case you've been away and noticed that the old shop was empty, don't be sad. There's a whole Sommers shop on the first floor of Jay-Thorpe, 24 West Fifty-Seventh Street. Left to right: a low and comfortable black suède shoe trimmed with black calf-skin. You don't pay anything fancy for that one. The other black suède shoe is cut low at the side (for flattery) and is trimmed with strips of black grosgrain. This price is also gentle.

Knitters' Friend: We've just met a handy little plastic item which should make all the knitters happy. It looks like a very small spool, but is in reality a counter of knitting-stitches. It fits on the end of the knitting-needle, and you turn it to the next number every time you come to the end of the row. There are two sets of numbers, so you can keep track of rows and stitches at the same time. Sara Hadley has these, at 11 East Fifty-Fourth Street. The price for this is well under $1.

Hound nominates

Real Rubies: This group of jewels is from E. M. Gattle, 781 Fifth Avenue. The Swiss wrist-watch is of gold with a high, domed crystal, and cabochon rubies at the sides. Its band is of two-toned gold links, three strands wide. The dial and numbers are copper-colour gold. It will cost you around $350. The sumptuous-looking diamond-and-ruby flower, with gold leaves and stem, is yours for less than you think. This is beautifully worked, and graceful. And now for the earrings. They are made (as you have guessed) of gold and cabochon rubies. They follow the curve of the ear, enhancing it no end. These may be bought in the neighbourhood of $125, for the pair. And Gattle has very attractive "little" pieces, as well.



Surprise: We were really surprised at the prices of the Avonette shoes at Saks-Fifth Avenue's débutante department. This collection, designed by Seymour Troy, is composed for the most part of shoes which cost slightly less than $9. In this group we liked the bronze alligator-lizard particularly. This fascinating bright bronze finish won't wear off, for some secret reason. Another interesting high-light is the Copper Kettle calf—a brown calfskin with a soft, silvery light to it.

In the evening shoe group, some of the models cost just under $11. There are some attractive Vinylite shoes among them, in crystal, amber, and bright jewel tones, combined with gold kid. Of course, you've read your Vogues and learned that Vinylite is a transparent plastic, haven't you? And there are a few afternoon shoes with Vinylite in them, too.

VOGUE STUDIOS

Fur and Feathers: This little hat proves that you don't *have* to wear off-the-face hats with your pompadour. Worn way over one eye, it shows just half the pompadour, and looks quite chic. The body of the hat is a bit of black velvet, with a high band of mink. And then there is a whole flock of pink and blue birds perching on the top. This hat is made by Fay Hechter, of 851 Madison Avenue. Another Hechter hat which we liked was a little yellow velvet double-pancake, with a swirl of coq feathers coming out the back.

She likes very much to make tweed hats to go with suits, and if you bring her a yard or so of your own fabric she'll run up a really smart little topper. Prices run in a wide range, of course, but there are a few at around $10, and others for not much more. (Of course, the mink-and-feather one we show in the photograph costs *definitely* more.) She has a very sound hat credo—believing that a hat which doesn't give you a lift is no hat at all. We don't know but that we agree with her completely.

MORE ON PAGE 28

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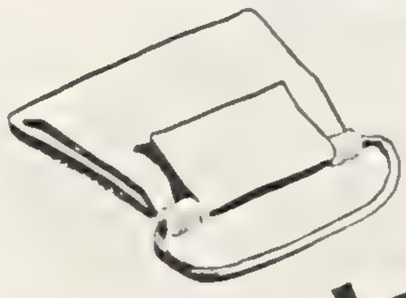

Spools-

★ ..... Yes, glistening spools, vivid as gems, slid through ebony satin antelope. Many brilliant colors to highlight autumn costumes. Stunning! $12.75.... *Exclusive with*

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$24,546 in sales directly traced to a campaign in SHOP HOUND

• A modest dress shop took a small ad in Vogue's Shop Hound Department. It made money. They tried another and another. At the end of eighteen months they had spent, *out of profits*, $1,610 for advertising space and had sold $24,546.65 worth of dresses . . . sales traced directly to these ads.

If you have fashion merchandise to sell, you will be interested to see the actual ads and a breakdown of what each one accomplished. Why not find out what Vogue can do for you?

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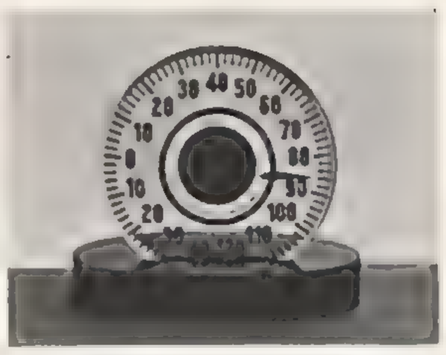
Shop



Max. Temp.: Thermometers are usually long and thin, with tiny numbers on them, and are practically always hung in out-of-the-way places. This makes them so hard to read that people take to looking in the newspaper to see what the temperature is. The thermometer shown here is marked with large, clear numerals running clockwise. It has a red plastic oval base. Under $2. Order it from Precision Products Company, Waltham, Massachusetts.

United States: If you have many out-of-town friends, you can keep their addresses listed under the proper states, in a new address-book called State-Dex. It lists every state and the city in it that has the largest population, with a space for addresses in each. So when you think you'd like to send a Christmas present to those nice people in Detroit, for instance, you can find their address quickly under "Michigan." It has fine big pages, a map in front, and a place for memos in back, and costs around $6 in black or coloured morocco, a little more in pigskin or cowhide. You can find State-Dex at Brentano's.

Curios: We can't think of a nicer place to keep small objects—miniatures, or sea-shells, or Chelsea poodles, or any personal addenda—than this hanging curio case, of wood with an antique white finish. You can have it in any one of several other finishes, too, with either one or two shelves, and you might line it yourself with small-patterned wall-paper, or an old chintz.

It makes a wonderful wedding-present, and costs under $12. From Hale Bedding. The address, as you probably know, is 605 Fifth Avenue.

Musical Note: For those of you who like music wherever you go, there's an ingenious new radio at F.A.O. Schwarz. It's a one-battery affair, designed especially for bicycles, and it can be attached to *any* bicycle. It's really very businesslike, made by the same people who make radios for automobiles. It comes in a fireman-red metal case, for approximately $20. Far and away more satisfactory than rings on the fingers and bells on the toes. 745 Fifth Avenue is the address.

Hat Talk: Talbert, at 585 Madison Avenue, has a collection of hats worth talking about. Among them, the striped duvetines, turbans, sailors, and flirts, with huge, squashy handbags of the same fabric.... The suède hats are good, too. We liked especially a way-up-on-one-side model made of dull mustard suède, trimmed unexpectedly with a small peacock's feather.... And his pompadour-hats are good. One small hat has a bunch of flowers placed so that one falls in the centre of the pompadour.

Hound nominates

Helmet: The hat photographed below is like a Phrygian helmet, or like a cross between a helmet and a turban. The part that goes around your head is of yellowish Angora jersey, and the band over the top is black felt. It's made to order for your pompadour, and it can be made to order for you, for $16 or thereabouts, by Lil Picard, a talented lady who specializes in turbans. She is especially good at all kinds of soft, draped hats, which look so beautiful when they're done well. Miss Picard likes to drape her fabrics right on the client's head, and also likes to make bags to match her hats.

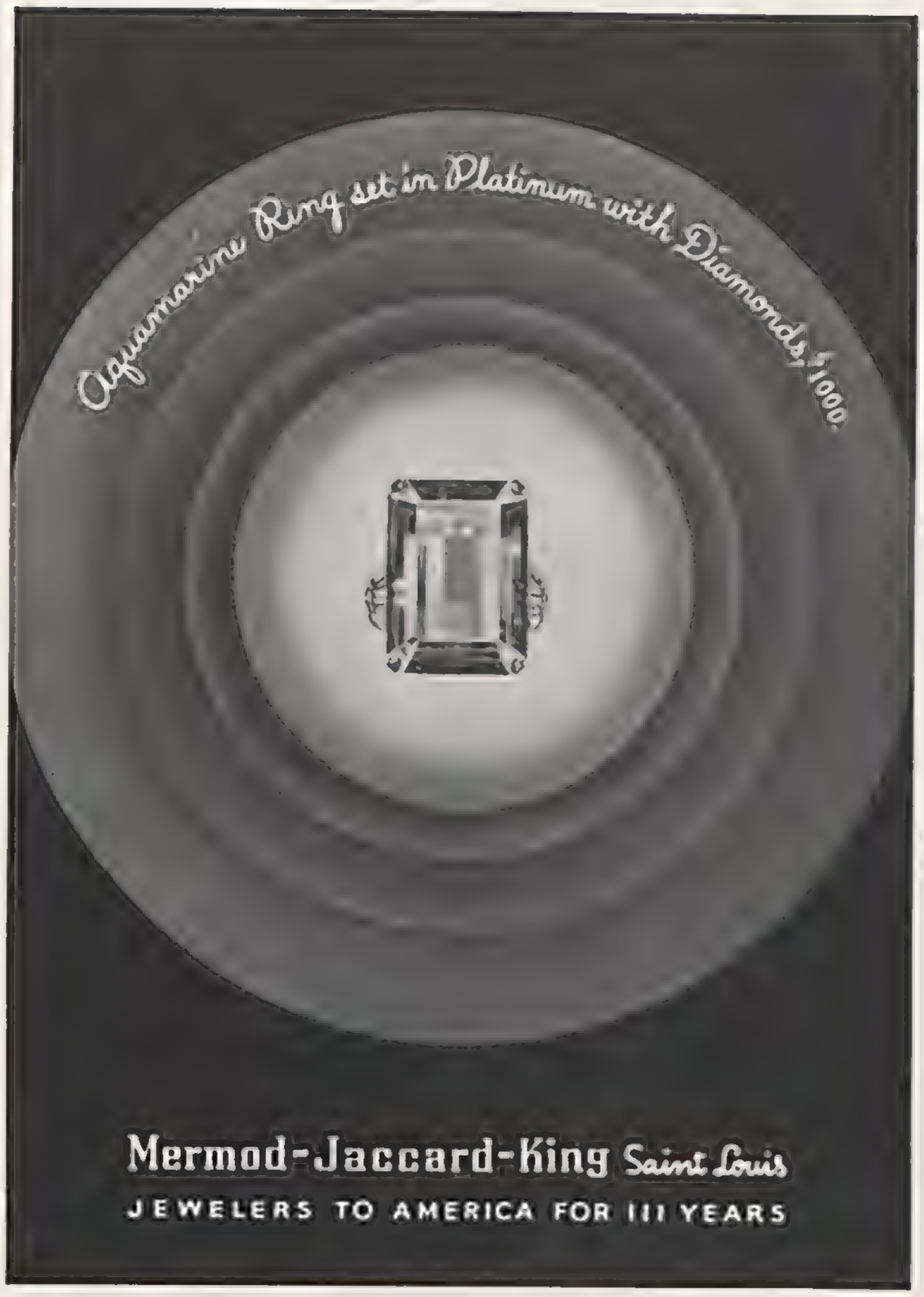
Her prices are quite cooperative, and won't frighten you a bit. Her address is 677 Madison Avenue.

Hearth-rug: One way to avoid jumping up every time you hear a spark leap out of the fireplace is to have an asbestos hearth-rug, like this one. It offers a calm, completely fire-proof surface to all errant coals, and they just go out harmlessly. It's popular with hostesses, because when guests throw cigarettes at the fireplace and miss it, as they often do, the cigarette doesn't burn a great groove in the floor. It's also popular with Hounds, who like to lie on something cool and stare into the fire. And it can be used for leaf-burning activities on the lawn, to protect the grass. It looks like a nice grey rug, and has a special bakelite backing to make it durable. Two sizes: 26 by 36 inches, which costs under $10; 26 by 42 inches, under $11. From Daniel Low, Salem, Massachusetts.

VOGUE STUDIOS

Coonskin: This racoon coat is three-quarters length, and very handsome, made of let-out skins with practically no light hairs in them. It's hard to believe that this is the same fur that used to make such an exhibition of itself at football games, so sophisticated has it grown. This collarless coat comes from a new shop called, uniquely enough, Seven East. There you may have the lovely thing for just about $190. Incidentally, this shop makes quite a specialty of sports furs, though they do have dressy ones, as well. We found a really sweet little short fur jacket here, of white fox dyed to look like lynx. It's of palest beige, with slightly darker markings, and a $185 (or so) price-tag. 7 East Forty-Eighth Street is the address.

MORE ON PAGE 30



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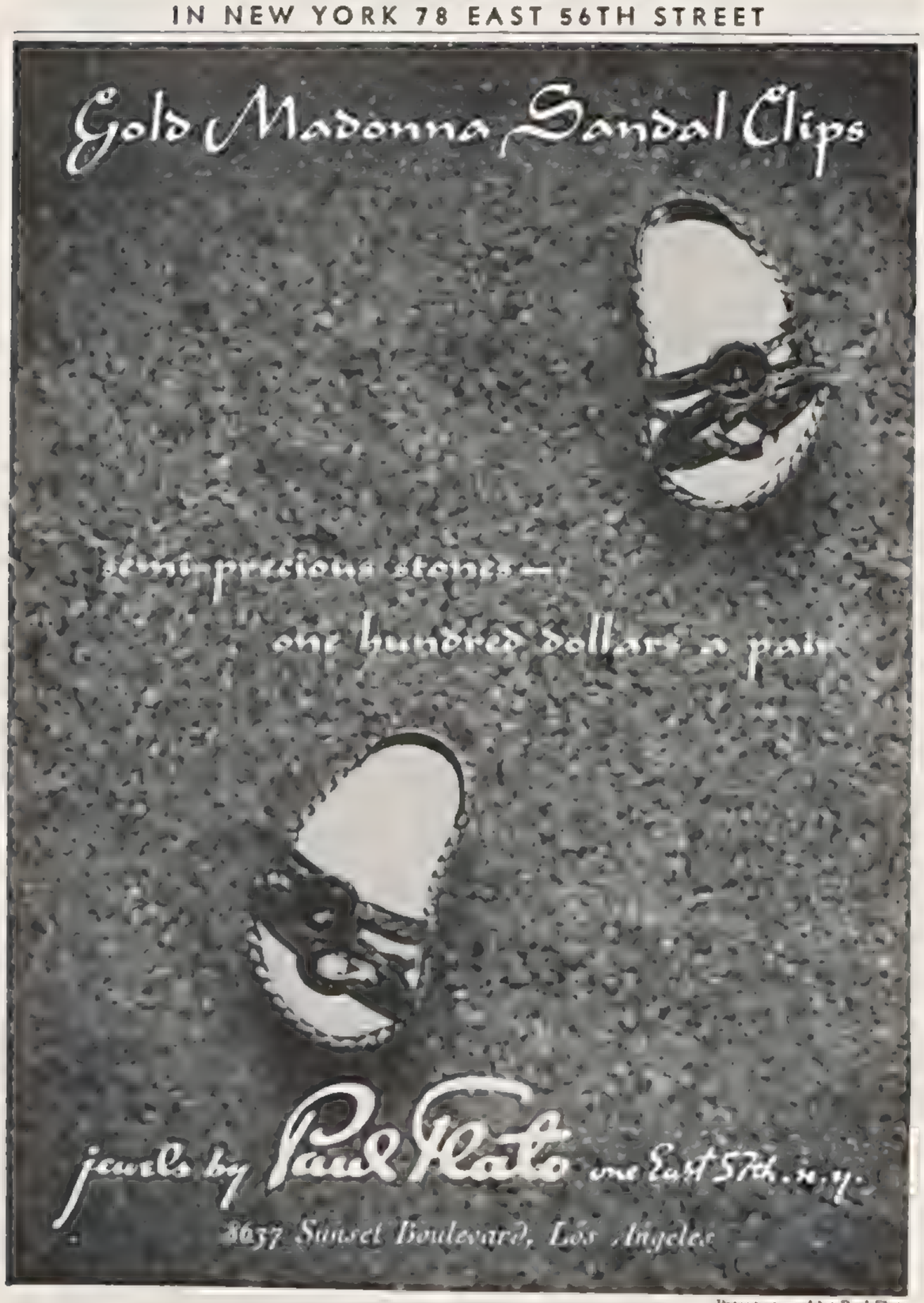
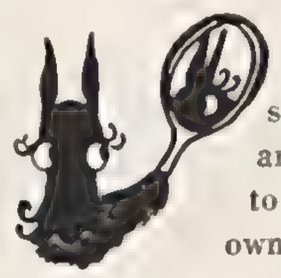


Patents owned by Paul Flato

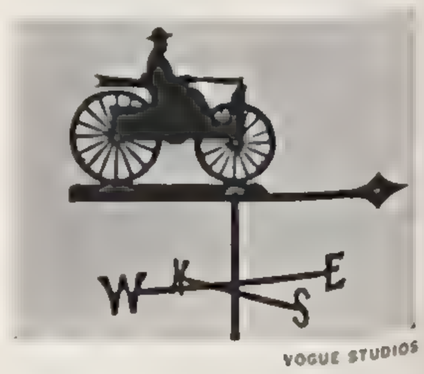
Shop

Leather Bits: Here we have two little leather bits that are just full of uses. The key-ring at the left of the picture suddenly shoots out a knife, if you turn it properly. Or you can buy it with a pencil point instead of the knife-blade, if you like. Either way, it's the same price—under $2. The long object at the right is a pencil. At least, it is a pencil at one end. The other end harbours a knife. The sides of the pencil are squared (non-rolling), and one side of it is marked so that it may be used as a ruler. All these wonderful advantages and surprises are yours for less than $3. Order these from the luggage shop of Froelich, at 43 West Sixteenth Street. They have larger pieces, too. For instance—quite a handsome lamp-base, in the shape of a cylinder, formed by putting together the bindings of old leather books, with the titles still on them. Very handsome.



Transformations: Sylvia, of 515 Madison Avenue, has been making transformations—and beautiful ones—for years, so she should be able to help you with your pompadour problems, if your own hair won't roll up into a nice one. She matches your hair, "blending" carefully to get exactly the right shades, and makes you a bit of "stuffing," so that no one can tell whether or not the whole roll is your own. And, of course, she makes little extra curls, bangs, et cetera. Prices for these are very reasonable, considering the quality of the workmanship.... P.S. Miss Sylvia tells us that many women like to order complete transformations (at which Miss S. excels) to wear on boats, when sea and wind do such strange things to hair!

Silhouette: The little man and his car are part of a weather-vane, as you can see. They're made of aluminum and brass, painted black. The vane turns on ball-bearings, and is made to last and last. If you want this design, you may have it for under $10, or order any one of a hundred others from a prolific firm called the Metal Silhouette Studio, at 16 Merritt Street, Springfield, Massachusetts. And there are any number of combinations of names and house numbers, et cetera. Or if you want to have your own weather-vane or sign made especially, they'll make one up for you. It's more expensive this way, and takes longer to make.



VOGUE STUDIOS

Sporty: At a small shop called L. Kamen, we found some very attractive sports shoes made out of corduroy. Expensive, we guessed, but no, they cost only about $5. There are any number of good sturdy little models, in red, brown, blue, or green. Something to go with the country tweeds, madame. Something to look into, definitely. They all have very low, almost non-existent heels, of course—many of them are wedged, and some are wooden. 28 West Fifty-Seventh Street is the address.

Hound nominates

Just Opened: There's an extremely suave and relaxing new dress shop called Ketto, which has just opened, to our joy, and probably to yours. It's run by Ketto Mikaladze, who has an eye for *décor*, as well as clothes. The whole place is dull grey—perfect background for the dresses. Miss Ketto has designed many of her own clothes, and sells them at prices that are not at all overpowering. There are also other "little models" that are extraordinarily well-cut and chic, with very small fees, and simple, flattering lines.

Besides the dresses, you may buy here the most enchantingly lovely lingerie, all hand-made. And the hats, designed by Madame Aline, are also excellent. They begin at approximately $12, we're very glad to announce. The whole thing is just a happy story, and to finish it off, there are also specially designed gloves and hand-bags. 8 West Fifty-Sixth Street is the address for you to remember.

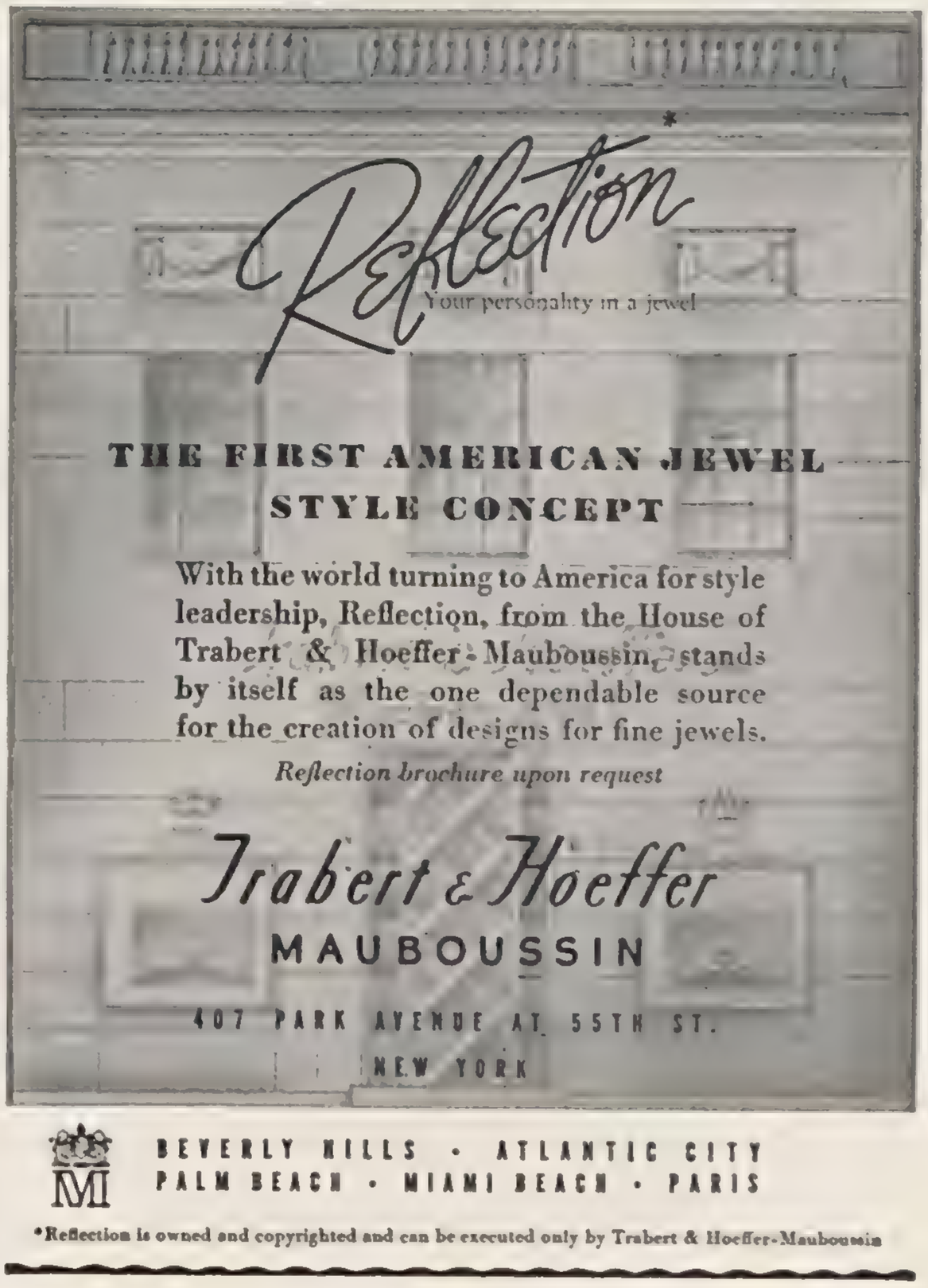
LUIS LENUS

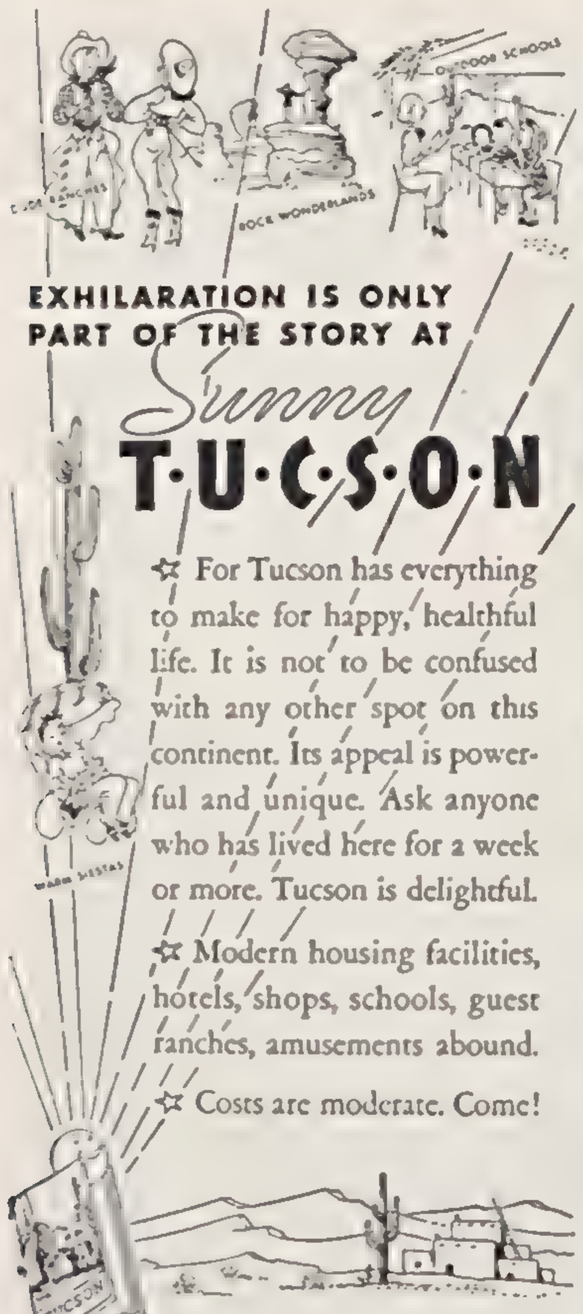
Half-and-Half: This sweater has the rather astonishing accomplishment of being able to come in two. There is a zipper all the way down the front and back, so you can halve it neatly. You may wear the pink side with a blue one on Thursday, with a black side on Saturday. The little hat is up to exactly the same tricks. You may buy both of them at Alice Maynard, 558 Madison Avenue. Or buy the astrakhan wool, and knit them.

Hawes Customers: If you feel you miss Elizabeth Hawes too badly since she closed her old shop, we can cheer you up with news of Hawes Customers, Inc., at 2 West Fifty-Sixth Street. Here all the same train of thought is being perpetuated by Hawes, at prices that are a bit lower than her clothes used to be in the old shop.

One of the newer notions is to make "patchwork" clothes; i.e., you might have a velvet dress with a big pocket and half a belt made of some rare old brocade. Some of the designs have as many as half a dozen fabrics worked into them. All the work is done from sketches, with no made-up models to show.

Off Again: If you are tired of the wedge soles on a particular pair of shoes, you may have them taken off, and new heels put on. This sounds like rather tricky business, and it is, but T. O. Dey, the shoe surgeon, is up to it. He doesn't care how many times you change your mind. He'll take off your heels and replace them with wedges, too, if that's what you want. Another Dey service is putting toes in toeless shoes. And, of course, to make the thing complete, he'll cut out the toes of shoes, if you tell him to. He's quite a busy man, at 509 Fifth Avenue. Another one of his tricks is to refinish and dye suède shoes and gloves and hand-bags, if they're looking too tired or pale to last out this autumn.





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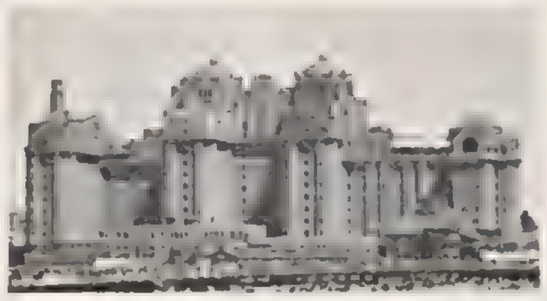
ATLANTIC CITY



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Summer to Winter

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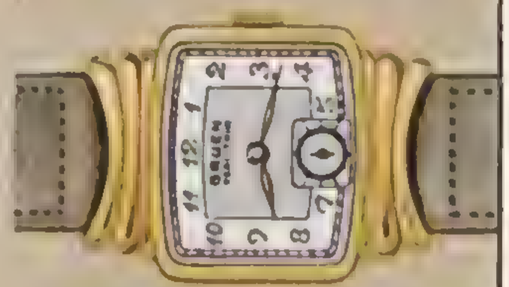

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Editor-in-Chief of the three Vogues
Mehemed Fehmy Agha
Art Director

AMERICAN VOGUE
Editorial and Advertising Offices
420 Lexington Ave., New York
Cables: Vonork, New York

STAFF EDITORS:
Jessica Daves, Managing Editor
Arthur Weiser, Art Editor

FASHIONS
Emmy Ives
Countess Willaumez
Bettina Wilson
FINE ARTS: Frank Crowninshield
FEATURES: Allene Talmey
SOCIETY: Margaret Case
BEAUTY: Mab Wilson
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COPY: Marcelle McGuane
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FRENCH VOGUE
65 Ave. des Champs-Élysées, Paris
Michel de Brunhoff, Editor
Duchesse D'Ayen, Fashion Editor
Thomas Kernan, Managing Director

BRITISH VOGUE
1 New Bond St., London, W. 1.
Elizabeth Penrose, Editor
Harry W. Yoxall, Managing Director

SUBSCRIPTIONS
For the United States, Possessions, and members of the Pan American Postal Union, $5 a year, $8 for two years, in advance. For Canada, $1 additional per year for Tariff. For all other countries, $2.50 additional per year to cover postage. Single copies, 35 cents; in Canada, 40 cents.

CHANGE OF ADDRESS
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THE CONDÉ NAST PUBLICATIONS, Inc.
Executive and Publishing Offices, Greenwich, Conn.
Condé Nast, President
F. L. Wurzburg, Vice-President
W. E. Beckerle, Treasurer
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VOGUE

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INCORPORATING VANITY FAIR

ACCESSORIES
JEWELS • FURS

OCTOBER 15, 1940

Shop-hound nominates, 26–31
Vogue's-eye view, 39
New York elects, 40–45
Mrs. Winston Churchill, 46–47
No stone unturned, 48–53
24-hour mink, 54–55
Box-coat, reefer, tunic, cape, 56–57
Big jewels...little dresses, 58–59
And now, France, what?, 60
Mrs. Cameron Clark, 61
Some American designers, 62–63
Jewels set in "sets", 64
Beau-catchers, 65
London sends us these, 66–67
Modest mien, 68–69
The camera follows country clothes, 70–71
Breakfast for the bridal party, 72–73
Toulouse-Lautrec fashions, 74–75
Hand-knitting reaches new highs, 76
Finishing touches, 77
Head, heart, hand, foot, 78–81
Navy-blue serge comes back, 82–83
Cut out for afternoon, 84–85
Under twenty—in Boston, 86–87
Four ages of beauty, 88
Discoveries in beauty, 91, 94
Prix de Paris, 120
Vogue's address book, 18–19
The school directory, 20–21
Gourmet's guide, 24
Vogue's travelog, 32

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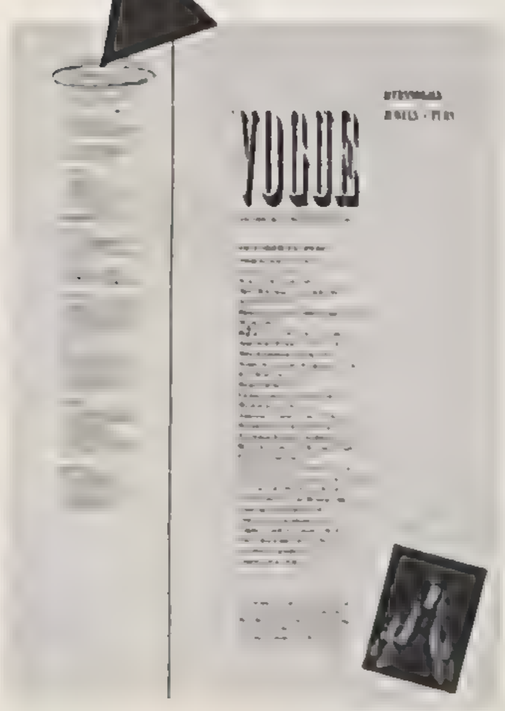


You've seen the above sentence on the contents page of every Vogue for years. You still see it there—unchanged. But what about French Vogue, many of our readers ask, and what about British Vogue? Haven't they been swept away by the fateful events in Europe? Are there still *three* Vogues?

AMERICAN VOGUE

In your hand now is a copy of American Vogue, so that you know its status. But it isn't standing alone....

BRITISH VOGUE

In the thick of the Battle of Britain, British Vogue is still being published, valiantly. The October issue is, as we write, on its way to the press. It may be a little late on the news-stands... for twice, within the last week, the windows of our London office at 1 New Bond Street have been shattered by near-by bombs, and three of our London staff slightly injured.

Instead of fortnightly, British Vogue is now being published once a month. The September issue, just arrived in this country, is eloquent proof of London's steadfast optimism. The merchants pluckily continue to advertise—in the issue are forty pages of advertising, nine of them in colour. The couturiers continue to design—the editorial pages are filled with their Collections.

Now more than ever, British Vogue has a special job to do in a disorganized world: to preserve the arts and graces of civilized living—not the least among the causes for which this war is waged. It is the double task of British Vogue to present them and to help British industry to sell them to the world. The export trade is an essential weapon of war, and British Vogue is doing all in its power to aid it. The more Britain exports to America, the more money she has to her credit in this country with which to buy desperately needed supplies. Buy British, and you help England survive.

FRENCH VOGUE

The publication of French Vogue has, perforce, been temporarily suspended. All magazines in France have ceased publication. Only by permission of German authorities may those in the Occupied Zone resume publication. The staff of Paris Vogue stayed on until the morning on which the Germans entered the city. They trekked through hardship and danger to Bordeaux. They had just reassembled there when the capitulation came. But since then, the director and a few of the editors have made their way back to Paris in the hope of opening the office again.

Opening night at Bergdorf Goodman—
Mr. Goodman queries a mannequin

NEW YORK ELECTS

New York season, this election year— a torch-light parade of Americanism

By Allene Talmey

NEW YORK now is a city of beauty and interminable war talk, where everything hinges on Europe, politics, and defence. (In 1916, we called it "preparedness.") To take our minds off head-lines, the new shows (and there are fewer of them) are pretty and funny; the art shows have more Americans and more South Americans; the opera, in its remodeled democratic glitter, will have sixty per cent. of its singers American; and the shops have beautiful clothes, this time not from the French Collections, but solely from the brains and fingers of America. And threaded through all, there is a rosary of insistent names, Roosevelt, Willkie, Beaverbrook, Hull, Hitler, and Churchill.

With a disquieting distortion, the autumn mood of New York is slowly moving, like a cavalcade, towards a mood of crisis. At the bottom of its mood lies the fear that New York itself may change, that it may lose the stalwart pound of Thomas Wolfe's *Golden City*, that it may lose the wonder of Damon Runyon's characters, those prize-fight managers, those slut-eyed show-girls, those vaudeville players with their fairy godmother psychoses. But whatever happens, this is the year when, as never before, Walt Whitman's love-letters to America have a greater power, a more exacting poetic response.

Unlike Paris, Berlin, London, Rotterdam, Oslo, Brussels, Bucharest, Moscow, and Warsaw, New York has its health, its theatres, its music, its open fun. But, like France and Britain before the battles began, the beautiful and the trivial have a freshened importance. This is the autumn when the khaki of the National Guard began to show on the streets; when the magenta flares in the presidential parades light up such placards as "OUT WITH HITLER'S STOOGES"; when the sound of transports in the sky are merely reminders of hell across the ocean; when the lapel buttons carry such messages as "IF I WERE 21, I'D VOTE FOR WILLKIE," "CARRY ON, F.D.R.," "ROOSEVELT FOR EX-PRESIDENT," and, finally, with monumental simplicity, "F.D.R."

Luxuries are having a great day, perhaps because out of the taxes come some of the battleships, some of the planes and tanks for defence. Into the vacuum left by the lack of French clothes rushed the American designers. With great *hoop-la*, the newspapers interviewed, reviewed, and photographed them as though they were chorus-girls. With equal *hoop-la*, three of the houses had evening Openings of their first completely American fashions. The fashion writers sat in strings, like beads, drinking champagne, watching the mannequins. At Bergdorf Goodman's, the photographers concentrated on the whole Goodman family sitting at the head of the runway. Mr. Goodman, tall, silvery-haired, distinguished, and a little worried, stage-directed everything, reminding the girls to remove their jackets, to swirl their skirts. And then, at the end, after a toast to the French and the American *couture*, he brought on the house's seven designers, all embarrassed and pleased.

Eric

At Hattie Carnegie's, with Miss Carnegie behind the scenes, there were music, champagne, and even more photographers, most of them concentrating at one point on two figures dressed alike in hypnotic-red jersey. The taller was Susie Brewster and the smaller, an eight-year-old little Negro girl, shining-eyed in her first grown-up, Carnegie-designed clothes. She also revealed droopy socks and little scuffed shoes. In the sketch at the right, Miss Carnegie, obviously amused at the push of photographers, can be seen holding onto the screen.

At Saks-Fifth Avenue, the photographers, however, concentrated on Mayor LaGuardia, who fussed the models and amused the crowd. Here the gag of the evening was a short scene in which a pair of window-dressers found that a plaster model, which looked exactly like Vogue's model, Helen Bennett, had somehow turned into the live Miss Bennett. But in the midst of all the goings-on, the gags, and the champagne, the speeches by the Mayor and by Adam Gimbel, the appearance of designers, Sophie Gimbel and Emmett Joyce, the clothes—fresh, cleverly simple, and for evening romantically beautiful—were taken seriously by both Saks and the audience. (It was the only fashion preview audience, incidentally, where every one was in evening clothes.)

Through all the Collections, there were beauty, and drama, and showmanship, and, above all, a passionate but discriminatory feeling for the American designers—all three million of them.

Opening night at Hattie Carnegie — the photographers hide the models

Opening night at Saks-Fifth Avenue — the plaster-model comes to life

THE theatre, of course, has gone hog wild on humour. If the lines aren't funny, practically nobody wants them except the Playwrights' Company, which has taken its place rightly as the mind of the theatre. For their first production this year, the Playwrights, who are Sherwood, Behrman, Anderson, and Rice, are doing "Journey to Jerusalem," a drama of a pilgrimage from Nazareth when the child Jesus was twelve years old. Centering around Herod and his little son, who prances around in Palestinian store clothes, acting like one of those rich boys in a Penrod story, much of the play depends on Herod's command that the Jews build him a palace on consecrated ground. In the end they do—appeasement, early A.D.

But for the most part, "Journey to Jerusalem" will be one of the very few serious plays. The rest will be such revues as "Boys and Girls Together," the Ed Wynn show, with those wonderful De Marcos dancing again, with Jane Pickens singing, and with Ed Wynn, himself, a sharper crackpot. Al Jolson, warm and living and shining, is here in "Hold on to Your Hats," a musical with the incredible Martha Raye, who has the biggest mouth and the most beautiful legs in New York. The new Cole Porter musical is "Panama Hattie," with Ethel Merman, Betty Hutton, and the best score Porter has written in a long time. George Kaufman and Moss Hart have "George Washington Slept Here," a weird, enormously funny play with Ernest Truex.

Saroyan, who has a new play every day at twelve, threatens three productions, one of them a little grab-all, known as "Sweeney in the Trees." Since every season has to have one transcendental spectacle, there will be Joe Cook in "It Happens on Ice," enormous, charming, and on ice. Practically all the top dancers, except Sonja Henie, who helped the Rockefellers produce it, are in it, in Norman Bel-Geddes costumes. Bel-Geddes has also ripped out part of the house, for, before he designs a button, he pulls down the proscenium and takes out the orchestra pit. (Continued on page 44)

HORST

"Journey to Jerusalem"

Serene, young Sidney Lumet is here in the rôle of twelve-year-old Jesus, outside the gates of Jerusalem, in Maxwell Anderson's new play. Produced by the Playwrights' Company, it is the season's first serious moment

Madame Genevieve Tabouis, the famous French political writer, now lecturing here

John Buckmaster, who makes faces at the Persian Room—here as a French waiter

NEW YORK ELECTS

(continued)

SPORADIC, confused, the mood of New York is to jump around—a lecture, a night-club, an art show, a little music. The ballet, of course, is back, this year with three companies, two of them Russian and one American. In its maddened rush for novelties, the Monte Carlo company is doing a ballet with Gershwin music, characters from the cartoons in *The New Yorker*, and a central figure, supposed to be a nationally known gossip columnist. Carnegie Hall will have four orchestras there—the New York Philharmonic, the Philadelphia, the Boston, and the National, with Leon Barzin conducting. So magnificent is Stokowski's Youth Orchestra, just back from South America, that it will play several times in New York.

Far less carefully planned are the new art shows. Many of the galleries, famed for their French artists, have no plans; the others are doing loan exhibits, bringing out Americans whom they had neglected. At The Museum of Modern Art, the big October show is that of Candido Portinari, Brazil's greatest painter. When Portinari paints for himself he does big, startling, slashing canvases of natives and scenes of native life. (Vogue published in full colour his village scene in February 1, 1940.) But the best of his canvases Portinari refuses to sell, saving them for his baby's art collection. The baby, incidentally, lent some twenty of the collection to the Museum. This year, the Modern Museum will be given a run for publicity and showmanship by the Metropolitan Art Museum, which is getting jounced around by its new young director, Francis Taylor. For the first show, Mr. Taylor is doing something about the Americans whose paintings the Museum just purchased—young, bright painters whom only the Whitney Museum used to coddle.

Practically no painters, incidentally, are among the town's refugees. Following the German (Continued on page 118)

"Panama Hattie" costume sketches—by witty Raoul Pène du Bois

Susie Brewster, famed model, and her hand-maid, at Carnegie opening

Mrs. Eugene du Pont, in her dress for Chicago's St. Luke's Fashion Show

Alicia Markova, the English ballerina, supple as whalebone, in the Ballet Russe de Monte Carlo

Backstage at the Ballet Russe de Monte Carlo; young, pretty ballerina and dresser

The De Marcos, who stop the show in the hit, "Boys and Girls Together"

Lillian Gish and an extra, young Noel Coward, in a still from "Hearts of the World," part of the big exhibit of David Wark Griffith films at The Museum of Modern Art

"Time in the Sun," the new Mexican movie made from Sergei Eisenstein material, of matadors and Indians

"Exiled," by Edith Bry, in the show of Americans whose canvases were just bought by The Metropolitan Museum

Mrs. Churchill, wife of the British Prime Minister, pouring tea

Mrs. Winston Churchill... at No. 10, Downing Street

MRS. WINSTON CHURCHILL WITH HER DAUGHTER-IN-LAW, MRS. RANDOLPH CHURCHILL

IN Britain's greatest crisis, Mrs. Churchill has taken her full share of the heavy job of organizing the defence and relief agencies of Britain. Like all British women, she has put aside her usual life—the brilliant dinners she used to give, all sports including her favourite skiing. But, though her days are full of duties, she still manages to look like a fine-boned, beautifully-dressed drawing-room ornament.

Before her marriage in 1908, Mrs. Churchill was Miss Clementine Hozier. Her father was Colonel Sir H. M. Hozier and her mother, Lady Blanche Ogilvy, daughter of the seventh Earl of Airlie. She has four children: Diana, the wife of Duncan Sandys, a Member of Parliament; Randolph, who married the Hon. Pamela Digby; Sarah, the wife of Vic Oliver, the well-known actor; and Mary, the youngest. In May, the family moved to No. 10, Downing Street, official town house of Prime Ministers. No. 10 is plain brown brick, with the door-knocker an indomitable lion's head.

NO STONE UNTURNED...

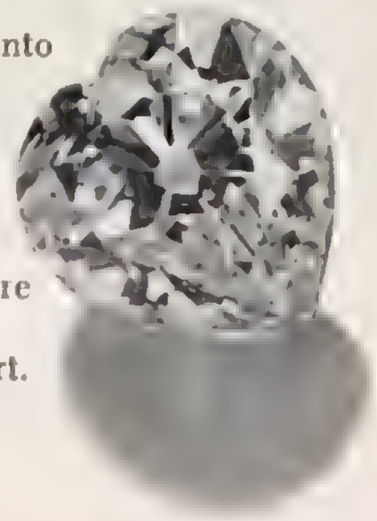
New---jewels in series,
hearts-and-flowers jewels,
jewels on your muff, your sleeve

Foremost among the new brilliant ideas is the "series" of jewels. Five or six diamond stars, graduated in size, to rocket up your lapel or down the V of your neck-line. One individualist has six diamond roses—the two largest she often clips to a neckband, the two smallest on her ears, or all six on hat or lapel. The rose, by the way, flourishes as profusely in the jewel as the decorating field.

Imperative with pompadours are ear-clips. Great, round, sparkling ones, preferably, rimmed with diamonds. Diamonds blaze away in invisible settings—massed in necklaces and clips, the settings of which the naked eye can hardly detect. The acquisitiveness for sets Goes On—matched pieces in precious or semiprecious stones. Almost no stone is unturned for to-day's jewels: amethyst, topaz, sapphire, zircon, beryl, tourmaline, chrysoprase, moonstones, lapis, jet, and strange-coloured pearls from Louisiana —pink, grey, or mauve. Whoppingly clever pieces are made with them at anything but whopping prices.

Large and self-sufficient is the way every one wants her clip and bracelets. One clip like nobody else's is a fabulous gold fish-net, caught in its mesh a handful of emeralds. Down to the sea have gone many clips for motifs: angelfish, conch shells, sea-horses. And into the garden have gone many others: strawberries, hyacinths, jack-in-the-pulpit, pussy-willows. For One Good bracelet to supplant yesterday's bangles, beloved is the bracelet with a giant clasp—which when removed can double for a clip.

In unexpected places, too, appear the new jewels. Pin a diamond clip on the back of your glove, as on the cover of this issue. Wear one on fur hat, muff, bag, or Ascot—clips' prongs are now being made doubly sturdy to jab through fur pelts. Clip earrings to your hat, or let them double as cuff-links. Top your zippers with jewelled pendants. Slip a stiff bracelet through two buttonholes for a super-clip. Wear your clip on your upper sleeve, as an officer wears his emblem. Twist a flexible bracelet into your pompadour. Link together two identical bracelets to make a necklace. And re-string your cultured pearls with huge blobs of semiprecious stones to make a long 98-inch necklace that goes around your throat a half-dozen times. And, for pure romance, wear a heart on your finger...this fabulous diamond solitaire cut like a heart.



STEICHEN

Topaz and Gold

Golden topazes—three shades of them—set in gold. The chain-hung pendant, fist-size. Black, Starr and Gorham. Silver brocade dress, a Mabel McIlvain Downs design at Henri Bendel. Doric coiffure; Mars of Hampshire House

V-Neck Jewels

Tiffany and Company's magnificent new building will house these new jewels—a ruby-and-diamond comet, shown here on the V-neckline of Omar Kiam's gold lamé dress; rose-beryl and diamond bracelet. Dress and hair-bow; Saks-Fifth Avenue

STEICHEN

New for a V-neckline—a succession of clips, graduated in size. These are emerald-and-diamond flowers; beautiful on this black crêpe satin dress, from Bergdorf Goodman; or on a lapel or hat. Diamond bracelet. Jewels; Tiffany and Company

Jewels in Series

STEICHEN

New Gestures in Gold

New bracelet of curled gold shavings, jewelled collar, gold buttercup bracelet, eucalyptus-leaf hair-clips. Van Cleef and Arpels. Germaine Monteil dress; Bonwit Teller; Bullock's-Wilshire; Ransohoffs. Coiffure by M. Louis

SPLENDOUR... GARDEN VARIETY

THIS page is for the fiip and the solvent—those of you with the wit and the means to ring amusing changes on the theme of lapel *décor*. Not in any disparaging sense do we use the word "amusing." Strawberries and flowers of the field may seem a far cry from your Set Pieces, but these are *ruby* berries, with diamond leaves! Obviously, such irreverent treatment of noble stones would pall if botanical whimsy were to govern your one and only jewel. But for jewel collectors, we can think of no smarter gesture.

Pick a pussy-willow, then—of moonstones, of course! Or a spray of crystal dogwood; or a ruby-and-gold columbine to sit lightly, but importantly, on your lapel. Look to Laykin of I. Magnin, Los Angeles, who designs for film luminaries, for Mad Naturalism in diamond foliage shaded from white to brown, and the aforementioned ruby strawberries. Try the jack-in-the-pulpit, or the night-blooming hyacinth (on page 54) for out-of-season refreshment with furs. And gather ye rosebuds in *series*—graduated diamond ones, susceptible of endless inspired juggling.

RUBY-AND-DIAMOND STRAWBERRIES; LAYKIN OF I. MAGNIN

VOGUE STUDIOS

DIAMOND-AND-CRYSTAL DOGWOOD; MARCUS

LUIS LEMUS

DIAMOND LEAF NECKLACE; LAYKIN OF I. MAGNIN

HORST

Ascot-Tied Mink

New is the Ascot tie on this superbly simple mink coat... and the streamers are a fine place for a clip—this hyacinth of rubies and sapphires; Trabert and Hoeffer-Mauboussin. Mink-banded hat from Walter Florell. Mink coat; Gunther

24-Hour Mink

Right: Mink in that 32-inch length so amiable for town, country, or evening. Dog-eared pockets; an Ascot clipped with Verdura's "soleil" clip. John-Frederics' crocheted hat. Omar Kiam coat; Revillon

Below: Another twenty-four-hour mink, its lovely neck-line clipped with Paul Flato's three gold rings. Wool fringe hat and wool muff from John-Frederics. Blue Ribbon mink coat from L. S. Ayres

TONI FRISSELL

BOX-COAT OF KID in the new seven-eighths length. Pearl-grey, lovely with almost any colour, for almost any age. And not too staggeringly priced. Brown felt profile hat. Both: Bonwit Teller: Marshall Field

BACK-BELTED REEFER OF NUTRIA—another way fur coats will go this year. Thirty-two inches long. Nice in town or country. Beaver Breton hat. Altman; Marshall Field: Garfinckel in Washington, D. C.

Box-Coat, Reefer

Tunic, and Cape

TUNIC OF BLACK-DYED CARACAL—this season's long tunic in fur, as appropriate over a dinner-suit as over your afternoon dress. And not exorbitantly priced. Black suède tricorn hat. At Bergdorf Goodman

CAPE OF CIVET-CAT capes are current, and civet-cat, that pet fur, obligingly goes over tweeds, town, or evening clothes. The one above is made of fine civet cat, beautifully marked. Milgrim Custom Order

BIG JEWELS.

Foil for jewels—a black rayon crêpe afternoon dress, perfect for dinner-and-the-theatre if you're not dressing. Jewels—a sapphire, topaz, and gold necklace; gold-and-sapphire earrings. Dress and velvet hat; Foley Brothers, Houston; Scruggs, Vandervoort, and Barney, St. Louis. Jewels; Black, Starr, and Gorham

...LITTLE DRESSES

LUIS LEMUS

Above: Drama for matinée or evening—this red rayon crêpe dress, with these jewels; a pin and earrings of gold and diamonds, a watch-bracelet of gold, diamonds, and sapphires. Dress, black felt hat; Franklin Simon; and Carson, Pirie, Scott, Chicago. Jewels from Spaulding-Gorham, Chicago

Left: Amethyst-purple dress of smooth rayon jersey for any time after lunch—good in itself, superb as a backdrop for jewels—a flower necklace, bracelet, and brooch of gold, topaz, amethyst, and green tourmaline. Dress and black velvet hat: Altman. Jewels; Mermod, Jaccard, and King, of St. Louis

... and now, France, what?

The possible future of French art, of French thought and the French way of life after the war is over

By GENEVIEVE TABOUIS

[EDITOR'S NOTE: Madame Tabouis, of whom Hitler said, "She knew yesterday what I am now saying to you..." was for eight years foreign news editor and ace foreign commentator of the great Paris newspaper, "L'Œuvre."]

IN spite of all that has happened in France, I still hear the refrain of Maurice Chevalier's last success at the Casino de Paris:

> *"Paris will always be Paris,*
> *The most beautiful city in the world;*
> *In spite of Hitler's bombs,*
> *Dresses will always be as softly rustling,*
> *Jewels as sparkling,*
> *And the spirit of my concierge will always be the same."*

When I think of my Paris—the Café de la Paix, with its tables on the sidewalk; when I remember the Place Vendôme where the *élégantes* used to meet for tea at the Ritz; when I remember the windows of Boucheron, Chanel, Lanvin, and Cartier, where one could see evidences of the purest taste combined with the most daring conceptions; when I remember the *quais* of the Seine, at dusk, with groups of people passionately searching for old books; when I remember the Boul' Miche, with the students gaily leaving the Sorbonne to meet their girls and walk arm in arm, read the paper together, and exchange a kiss in the Luxembourg before dinner; when I remember an important political meeting and a speech by Léon Blum, or de la Rocque; when I remember the wit and good nature that permeated the smallest *bistro* and the grandest of Parisian drawing-rooms; when I remember all that, and then try to face the present and consider the future, a faith as strong as that of the early Christians animates me in regard to the future of France and the fate of French art, thought, elegance, and taste.

How fast is the pace of the world nowadays! Three weeks were enough to extinguish the world's second greatest empire. Now, after those three weeks, many Frenchmen may well wonder what will become of French art—the art that justified the eternal proverb: "Every man has two countries—his own, and France."

Throughout our tumultuous history, French art has, at times, been radically changed by our political revolutions, but each time it has been able to find a new form of expression. If, nevertheless, some Frenchmen now ask how French art and French taste can possibly continue their tradition, it is because a living art can not survive and a new art can not be born, without freedom of expression and freedom of thought. One has to go back to the fourteenth century, or to the Hundred Years' War, to find a France divided by an invader into "occupied France and unoccupied France." But this is certainly the first time that the power of the conqueror has been such that almost the entire country of the French people is under the same terrible tyranny of thought.

In order clearly to envisage the future of French art, one must face two possible developments in France. If Great Britain successfully resists Germany, there is no reason to worry over the future of French art. But everybody realizes that in the event of a British defeat, France will probably have a dictated taste imposed upon her which will slow down her spiritual and artistic renaissance.

AT the end of 1932, Otto Strasser asked Hitler—then his intimate friend—what position he would give France in the reorganization of the European continent—the "*Deutsches Europa.*" (Even then, Hitler was working out his plan, down to the smallest details.) "I will make France into a great Luna Park," Hitler answered, in his clipped and vehement voice; his eyes fixed imperiously on the vista of the future. "Above all, I want my armies to be able to amuse themselves in France. I want it to remain the capital of elegance and taste. That would be its only rôle in the continent of Europe."

On June 16, 1940, a German general, who had been a military attaché in Warsaw, entered Paris at the head of the German troops. He had many interviews with the American Ambassador, who had accepted responsibility for the safety of the city. During one of these conversations, the general was asked about the intentions of the Third Reich concerning France. He answered that he believed that "first of all, France would be stripped of its industries, so that it could become the granary of Germany. Spiritually, France would be only the centre of elegance, art, and luxury, for this was the function that Hitler had assigned to it, in the '*Deutsches Europa.*'"

But what of the similar projects concerning Austria, that Hitler disclosed to his friends at Berchtesgaden in the autumn of 1937? At that time, the *Führer* announced to the French Ambassador that he would make Vienna the centre of music, and the stronghold of European universities. But, for two years, Hitler has filled (Continued on page 112)

HORST

CONDÉ NAST ENGRAVING

Mrs. Cameron Clark

Vice-President of the Allied Relief Fund

Mrs. Clark, who is known for her beauty, her horsemanship, and her executive ability, has a full-time volunteer job at the Allied Relief Fund, the great civilian aid organization that is now concentrating on supplies for Britain. In her childhood, incidentally, she spent much time in England's hunting country

SOME AMERICAN DESIGNERS

Here are eight caricatures, witty and without malice, of a few of our famous designers. Done by Aline Fruhauf, these paintings will be part of her one-woman exhibition soon.

Nettie Rosenstein

She is famous for the subtlety, the finesse of her distinguished black day dresses, for her magnificent use of jersey in evening clothes. A purist and perfectionist, she designs all the jewellery for her collections, loves dressing tall women, and has a passion for beautiful materials

Brigance

He is famous for his giddy play-clothes and bathing-suits, for designing twelve-dollar play-suits that were as popular abroad as they were with movie stars here. Small, dark Texan, he worked in Paris, and is still under thirty

Germaine Monteil

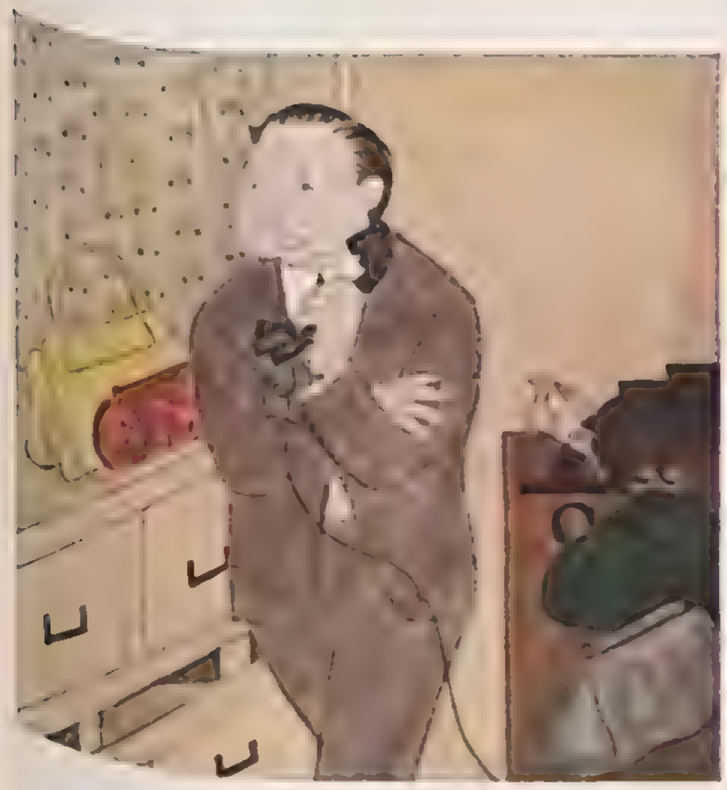
She is famous for her young; limber lines, for being one of the first to do tailored evening suits. Dark-haired, tiny, she loves skiing and dancing, always brings a big brown poodle to the studio, which usually has a fine, scurrying agitation

John of John-Frederics

He is famous for his firework flow of imagination, the maddening, but becoming whimsy of his hats (people say he laughs and laughs as he fits a woman into a coal-scuttle and makes her like it). The son of a milliner, he has great feeling for beautiful detail, for timelessness, and for drama

Valentina

She is famous for her sculptured line, Grecian drapery, the dateless beauty of her extraordinary clothes. Tall, blond, she is Russian, and Lynn Fontanne, whom she always dresses, painstakingly copied her accent for "Idiot's Delight"



Richard Koret

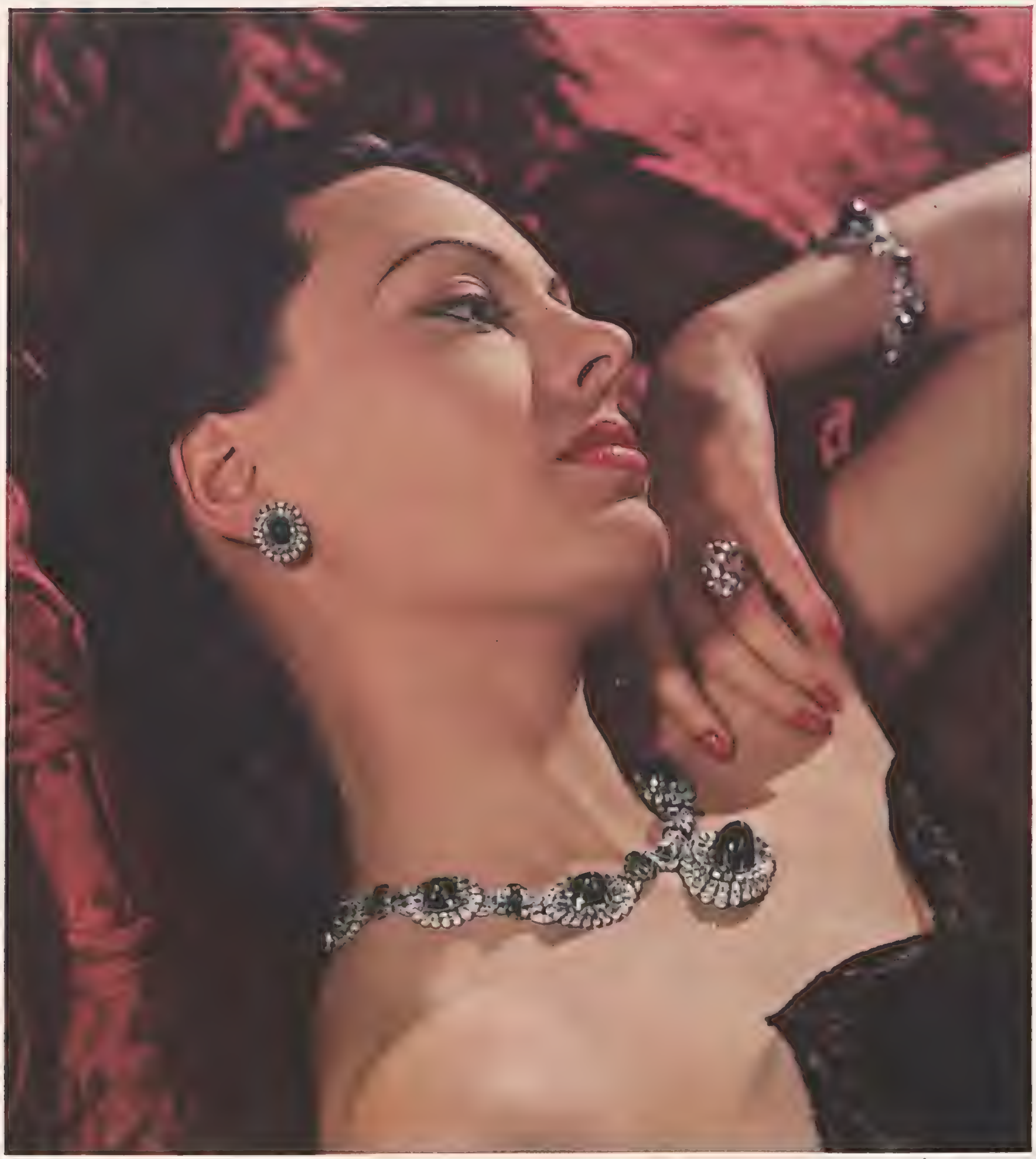
He is famous for his dramatic, enormous handbags, for using fur, lamés, wonderful leathers with a courageous hand. His bags, his name, and the proud, springing gazelle that is his trademark are known everywhere. But few know that he is small, dark, and shy, and that he refuses to work anywhere but on the twelfth floor

Clarepotter

She is famous for her magnificent sports clothes, her dramatic manipulation of colour, her simple line, and her inventive tricks. She loves Dalmatians and riding, takes her two horses to hunts in a pale-blue-lined trailer

Helen Cookman

She is famous for town coats, especially her Lady Chesterfield, for the functional beauty of her suits, her tweed evening things. Small, blond, she has four children—her oldest working with her, her youngest last year a Philadelphia débutante



RAWLINGS

CONDÉ NAST ENGRAVING

Jewels set in "sets"

Jewels in matched "sets"—as treasured today as in Edwardian days. Cartier makes this magnificent set of cabochon emeralds and diamonds. The new make-up to wear with emeralds was created by Elizabeth Arden

Beau-Catchers

An almost-scientific outline of the newest, most approved methods of chasing and landing a man

Opening skirmish

If you're looking for a beau, you must be prepared to strike and strike hard. If you do see some one at a party, just go for him, edge over with an empty glass or an unlighted cigarette and let trivia be your introduction. Don't bother about being too clever with an opening line. You will either sound like an old Lonsdale play or an unproduced work by Saroyan. (We once heard of a girl who started off asking, "Are you interested in falconry?") Tell him about yourself, but amusingly, as though you were teasing yourself—and then turn the personal note on him, gently but quickly.

Second encounter

If he calls up in two or three days, everything is going along smoothly, but if he doesn't, you'll have to call him. Beau-catching, these days, is based on courage. If he does call, and if he's a great wolf, be slow remembering him; but if, like most men, he is timid, be awfully quick. And don't turn down the first invitation, pretending that you have a schedule like a railroad man. When you go out with him, be rather indefinite about where, but try to settle on a gay place—those chats in the gloom can kill him off.

Staff work

Don't let any one tell you that men abhor intelligent women. Be just as clever as you are, but don't borrow any mental glitter. Shine enough in a group to make him feel he has something when he gets you off in a corner. When you are in the corner, however, start with a nice, light conversation, and then drift, as though you were in a canoe, into a good review of world affairs. This will often do more for your cause than two hours of banter.

Campaign gear

Be as beautiful as possible, but not fatuously glamorous. Almost all men like pearls and adroit make-up under a woman-of-the-world veil—but when the veil is lifted, show a fragile, dewy young face. You have then achieved the perfect trap. Any rational amount of femininity in clothes is sound, especially the white, frilly things. Try to comply with his idiosyncrasies about clothes. Conspicuous clothes on girls they're with make men twitch. (They like them on other men's girls.) Change from the crazy little hat he objects to, to a crazy big hat, and tell him you bought it for him.

Tactical manoeuvres

Before you go on about politics, be sure that you know what you're talking about. Be sensible and sound, and look up your facts and statistics. Don't be afraid to differ with him—in the beginning—but if you are violently opposed, let him win you slowly to his side. Whatever the discussion, never use the finale, "I don't know anything about it, but I know what I think." The irrationality of this makes men pretty choleric, and they'll heckle you relentlessly like a street-corner meeting. (Continued on page 107)

London sends us these

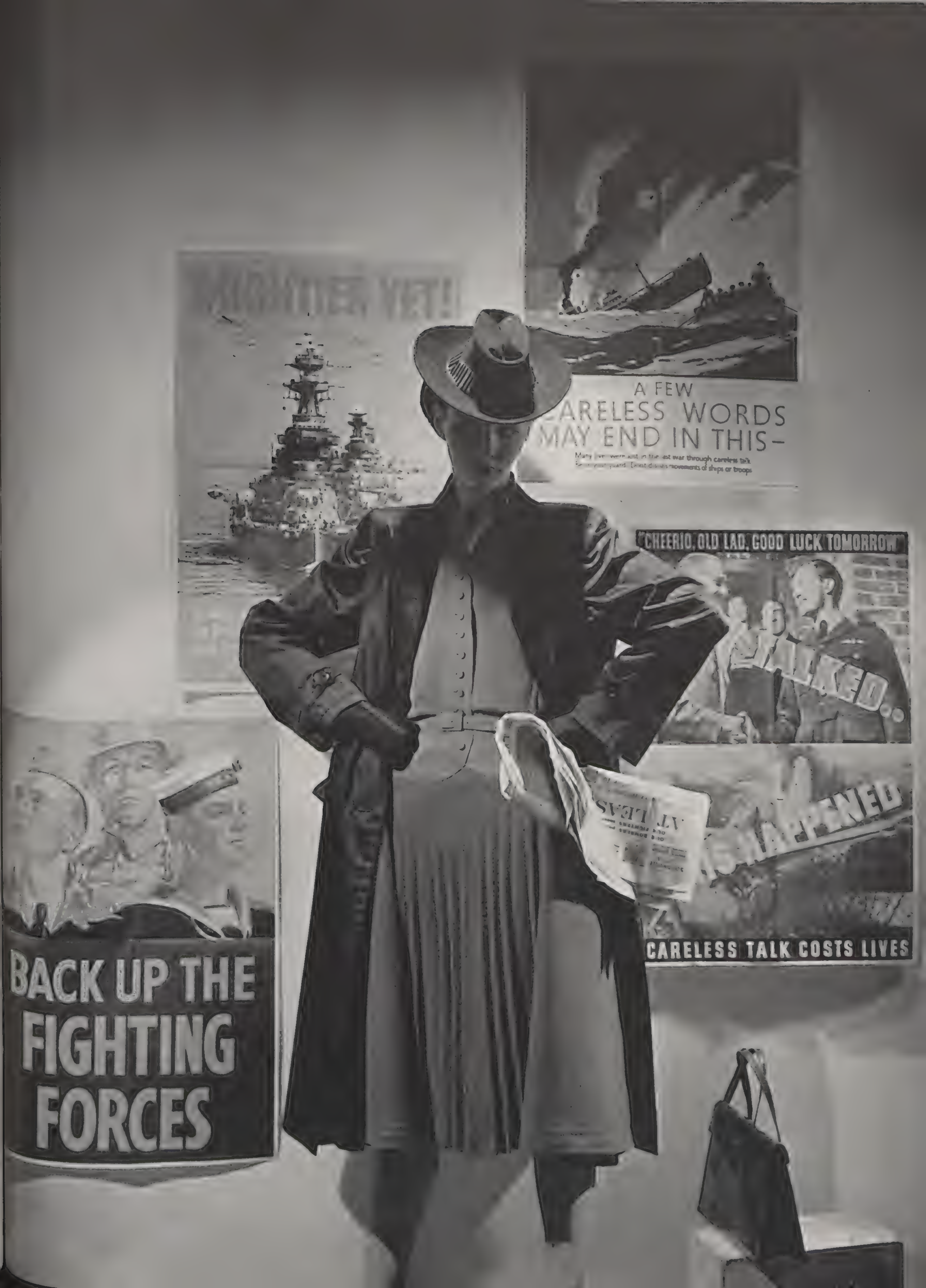
Through the thick of the bombing, the London designers work on. Here are the newest models to come out of that besieged fort—Molyneux clothes photographed against stirring war posters. The models have been imported by New York shops

Molyneux uses that wonderful dark grey British flannel for this classic, casual suit—punctuating it with a yellow wool sweater

Daisies make the buttons, black velveteen the dress and jacket, sheared beaver the collar and cuffs...this is another Molyneux

A Molyneux ensemble with that knack for simplicity America loves. A red tweed jacket like a cardigan, a tweed-and-crêpe dress with a finely pleated skirt

OPPOSITE. Captain Molyneux made this raincoat for the ominous streets of London, but it would be perfect on any American street. When closed, it's all an inconspicuous black. But when open, it shows a cheerful red tweed lining. Here it is worn over the red tweed-and-crêpe dress accompanying the suit that you see on this page


A FEW
CARELESS WORDS
MAY END IN THIS–
"CHEERIO, OLD LAD, GOOD LUCK TOMORROW"
CARELESS TALK COSTS LIVES
BACK UP THE
FIGHTING
FORCES

MODEST

MIEN

HORST

OPPOSITE. A new look for important evenings: covered bodices allied with bouffant skirts. First: Long-sleeved bodice of black silk jersey —foil for a picturesque skirt of black silk net. Second: Silk net dickey, Lyons velvet skirt. Both dresses designed by Nettie Rosenstein; at Bonwit Teller; I. Magnin. All jewels from Flato

ABOVE. Two more Occasion dresses of modest mien—each with a contrasting top, big skirt. First: An Elsie-Dinsmore yoke of pale pink silk marquisette on black silk-and-rayon taffeta. Second: Turquoise velveteen top, black-dotted; black silk taffeta skirt. Dresses; Jay-Thorpe Jewels from Trabert and Hoeffer-Mauboussin

The camera follows country clothes

Long Island estate

Two snaps of the same costume—shown first at the super dairy barn of a Westbury estate; in another pose, with the pups. It consists of a top-coat, long jacket, pleated skirt—all of green-and-white herring-bone tweed. Dorville of London suit imported by Saks-Fifth Avenue

TONI FRISSELL

Pennsylvania farm

Photographed making the rounds of a farm in Pennsylvania—three go-with-everything wraps to wear till the cows come home (and after). First: Natural gabardine top-coat with patch pockets; Martha West. Second: Reefer of brown chinchilla cloth—snugly lined with grey wool jersey, worn over a grey flannel skirt. Jay-Thorpe Original. Third: Fringed cape of blue wool faced with plaid; Saks-Fifth Avenue

Fair Hills race-meet

Snapped in three scenes at this famous Maryland race-meet—a top-coat of ruby-red Stroock's wool that's bright as racing silks. You see it first in a box, next in the paddock, finally—a back view—looking over the betting odds. Lord and Taylor; Martha Weathered, Chicago

Maryland week-end

On a typical Maryland week-end—where you inspect the calves and foals in the morning, go to a race-meet in the afternoon—this suit of brown-and-tan checked tweed. You'd spend the entire day in it—correct and comfortable. Dorville of London suit; Saks-Fifth Avenue

Reading County Fair

Shown (1) with a sulky-racer and (2) with a Percheron, at this traditional Pennsylvania fair—a suit in autumn-leaf shades. Wool reefer in big checks; grey-green tweed suit. From Lord and Taylor, Martha Weathered, Chicago

"FOLLOWING THE CEREMONY..."

The bridal party gathers 'round a shining table

TO the bride and the bridegroom, everything that happens after the procession back up the aisle is just a blissful blur. But not so with the guests, or with the Mother-of-the-Bride. Ask any guest, especially any woman, to give an account of the wedding, and she will tell you first how lovely the bride was; then, how the house looked and what there was to eat. And the members of the bridal party, those pretty girls and nice young men who have been eddying about the bridal couple, always carry a very special memory of the wedding-breakfast table at which they toasted the bride and groom and were generally the glamorous centre of activity.

The bride's mother knows this, and in planning the table for the bridal party, she makes it a focal point of her scheme for the wedding reception. In the photograph on the opposite page, we show you a breakfast table for the bridal party, which we planned ourselves and which we hope will prove replete with ideas.

This table is a serpentine affair, to differentiate it from the banquet-and-speech variety, and it produces an effect as gleaming and shimmering as a bridal gown. While it looks very finished, the table is really made of board, carpentered in curves that fit together and rest on wooden horses. For example, when the Duke and Duchess of Windsor were married, their table was shaped like a W, and, if you want to emulate that, you could, by following our method of procedure.

Ivory Celanese satin upholstered over each section lends its lovely sheen to this table, and green-lined shells packed with gardenias make a parade down the centre, broken by two crystal compotiers filled with green and white mints. The silver reflects every high light; the crystal gleams; the glasses await the champagne; the table awaits its guests.

In this particular mise en scène, the wedding-cake is on a separate side-table, but the cake itself can always make a charming decoration for the bridal table, and, if you use that as the centre attraction, you might have a huge cornucopia at each end of the table, overflowing with white flowers that make a path up to the cake. Or if any one in the family possesses a beautiful old epergne, this, flower-laden and flanked by a pair of lustres, makes enchanting decoration.

Guests at a wedding are usually hungry—perhaps it is because of the excitement all around. At any rate, the food shouldn't be too much on the light and airy side. A menu that might be served at this bridal breakfast could include a clear soup of chicken and clam; sweetbreads à la king, with asparagus; a salad of vegetables in aspic; and ice-cream in wedding moulds. We feel about the latter that nothing is prettier than the tender and improbable colours that appear in wedding ice-cream moulds, but, if you aren't touched by that sentiment, you might prefer *cœurs à la crème,* the white hearts of cheese with a scarlet dash of wild strawberries. With this menu, service for the guests who are not in the bridal-party might be simplified by combining the hot dish and salad as a main course, which can be served from buffet tables; with the sweetbreads in hot dishes, flanked by platters of the salad and additional salvers of simple sandwiches which people always like at an informal meal.

NYHOLM

DETAILED VIEW; LUNT'S "COLONIAL MANOR" DESIGN

OPPOSITE

The breakfast table that appears in the photograph on the facing page provides a shimmering setting for the bridal party. The curving table is covered with Celanese satin in "Bridal White," and the napkins (from Mosse) repeat the sheen. The Modern American glasses are from Georg Jensen, and the antique crystal compotiers, place-card holders, and gold-edged plates are from Plummer. The green-lined shells (Alice Marks) are packed with gardenias by Irene Hayes. The silver is Lunt's "Colonial Manor"

ANTON BRUEHL

LUNT'S "COLONIAL MANOR" FLAT SILVER

Breakfast for the Bridal Party

Toulouse-Lautrec Leaves His Mark on 1940

"SCARLET SLIPPER" head-dress

"SCARLET SLIPPER" jacket

Lautrec FASHIONS

TOULOUSE-LAUTREC POSTER COURTESY OF F. A. R. GALLERY

TOULOUSE-LAUTREC was a colourful artist, his period a colourful one—as his posters of Montmartre reflect. The women of his time loved seductive, slightly wicked clothes—elegant hats, long gloves, black with daring colour.

To-day—restaurant clothes echo some of the wiles of the period—as these two pages prove. For lips and nails, Revlon has resurrected two colours of the period: "Scarlet Slipper" and "Pink Garter." And Saks-Fifth Avenue has made accessories to match. On the opposite page are a scarlet head-dress, scarlet sequin jacket, worn with long black gloves. On this page, pink gloves, black dress, tiny hat with rose rampant.

1

2

4

3

Hand-knitting reaches new highs

Finishing Touches...

Addenda to American costumes... created by American designers

The Work of Loving Hands. Keep a connoisseur's eye on handwork—knitting, crocheting, beading. The American Collections are high-lighted with these touches. Often they're the work of talented craftsmen here from Europe—for instance, Madame Rochelle of Paris.

Have a metal-thread sweater, like the two opposite, to top a dinner-skirt. For fun, get the mock-fur jacket and hood of Angora. Own, by all means, a crocheted hat, like the ones on page 55—and carry the giant muff done in hooked-rug stitch. At night, try a knitted Joan-of-Arc hood.

Sparkling Conversation-Pieces. This season, the false in jewels pretends to be real. (There are quantities of the beautiful Czechoslovakian stones left in America —and the plastic companies are working furiously to develop new kinds.) Look for realism. Shun the patently phony; anything that smacks of the gadgety.

Lean toward these—blue-toned stones in any shade from aqua to sapphire. Newest is robin's-egg blue. Try topaz stones. On one costume, wear varying shades of one colour—in one piece or several. Dally with hearts—for ears, bag, wrists. (Page 79.) Help yourself lavishly to jet—for huge evening necklaces, rings, decoration on shoes, jackets, belts. Slide two-toned gilt bracelets over a tailored sleeve—and clip huge gilt hoops on your ears.

Gestures in Gloves. Ease your mind about the loss of fine French leathers—many French concerns have brought their skill and their processes to America. Your beautiful, beloved Kislav gloves are being made here—the leather tanned by the same secret formula. Fine kidskins are being duplicated. Lovely French dye-colours, reproduced.

This winter, your gloves-on-hand will include these: short, wrist-bone gloves for day or evening. Shoulder-length gloves for Occasions. Saddle-shade gloves—pre-preview for spring. White gloves with navy-blue. (Page 83.) All gold tones—even gold kid gloves for evening!

The Bag in Hand. Our talented bag originators—whose American-born designs have kept pace with fine French imports—are working at a keener pitch than ever. They, with other accessory people, are cooperating more and more with dress designers. Result: Ensembles agree not only as to colour, but also in intrinsic feeling.

Punctuate a dark costume with a bright muff-bag of kidskin fur—dyed cyclamen, gold, robin's-egg blue. (Have a turban or gloves to match.) Or get one of the newest bags —fur trimmed with leather. Choose a big bag that looks soft—two in point are the leopard draw-string bag and the collar-bag on page 80. Note saddle-colours—coming fast.

Steps Ahead in Shoes. American shoe designers are standing on their own feet. They're starting trends—making people realize that they are not only good artisans, but good artists. They're upholding their reputations for making the best ready-made shoes in the world. Shoes that are soft, flexible, light on the feet. Shoes that live up to high standards of precision and uniformity of fit.

Try these on your feet: shoes in the new saddle-shades, ranging from golden-brown to mahogany. There's a saddle-shade to go with every colour. Wear your black shoes with a brown costume; brown shoes with black. Pick suave, smoothly-moulded shoes to go with the new narrow silhouette—shoes with comfortable, walk-ten-miles heels.

For dinner, gratify yourself with bronze kid—we suggested it in an earlier issue. Pounce on the new-coloured kid shoes for evening—something bright; cyclamen, say. At night have a minimum of shoe—a mere toe-and-heel; or lattice sandals. And if you want to be Advanced, have a dinner-shoe of leopard; or with a mirror-heel. (Page 81.)

Night-Blooming Head-Dresses. Whatever your coiffure, you'll have moments of wanting something festive in it. For a pompadour, try these: a pompadour-pin or clip to break the up-swept line. A series of forget-me-not pins stuck in like Pitty-Sing's, in "The Mikado." (Page 78.) A halo of velvet flowers, buttoning under your chin.

Cover a centre-part with bright, braided velvet ribbons, ending in a bow. Or set a velvet bow at the crown of your head, a spray of coq feathers trailing off the back. Do up your chignon with a bright velvet ribbon in it. And for back-curls, a velvet-rose garland. (Page 78.)

Opposite page

1. Hand-crocheted in a flowery design—a dinner-jacket of white wool and gilt thread. White crêpe skirt. Both; Saks-Fifth Avenue

2. Hand-knitted to look like civet—a black-and-white Angora jacket and hood. Short black skirt. Hattie Carnegie; I. Magnin

3. Hand-crocheted for Florida (or dinner at home up North) this white silk, gilt thread jacket. By Omar Kiam. Saks-Fifth Avenue

4. Hand-knitted for country or mid-South—a putty-beige wool pull-over; skirt. Hattie Carnegie; I. Magnin. All jewels; Marcus

PHOTOGRAPHS BY RAWLINGS

The Head...

Decorate it at night

Above: Old Hindu chessman made into a clip from a collection at Bergdorf Goodman

Black velvet dinner-hat like a Venetian lady's—the revers button under your chin; Hattie Carnegie

Red velvet geraniums; Saks-Fifth Avenue. Doric coiffure; by Werner. Victorian necklace; Bonwit Teller

Pale blue forget-me-nots blooming on barrettes (Lord and Taylor) and on Charles Bock's pompadour

BAKER—VOGUE STUDIOS

Gilt pompadour-pin and earrings set with pearl beads; from Macy's. Coiffure by Charles Bock

A garland of pale pink roses to twine in your hair; Bonwit Teller. Coiffure with a chignon at the nape; Werner

The Heart...

Wear it on your sleeve, ears, bag

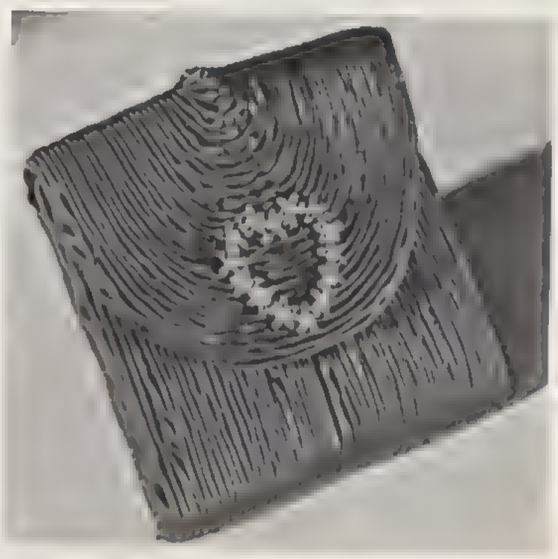
Above: Flaming heart of ruby-red stones set in gilt. A Castlecliff pin; Best

Giant spray of flowers, gilt-and-rhinestone, to wear above your heart; Milgrim

VOGUE STUDIOS

Bronze sequin flowers pinned in the cardiac region of a beige broadcloth evening coat; Altman

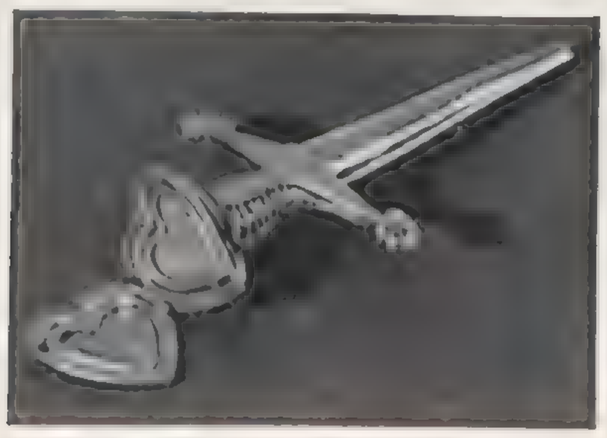
Over your heart—three cherubs of enamel, graduated in size. Lilly Daché. Jewels in a series are new



Forget-me-not heart on a blue satin evening bag; Bergdorf Goodman

Schiaparelli's sentimental locket of enamel and gilt, on a gold metal chain, for that snap-shot; Saks-Fifth Avenue

To wear on your sleeve—a heart of golden metal, held by two hands. Gilt ring. Bloomingdale



To spike your turban—a gilt dagger, very Medici, with a locket on top; Best

Black-hearted jewellery—jet ring and earrings, heart-shaped; jet necklace; Bergdorf Goodman

The Hand...

Give it big bags, gold-toned gloves

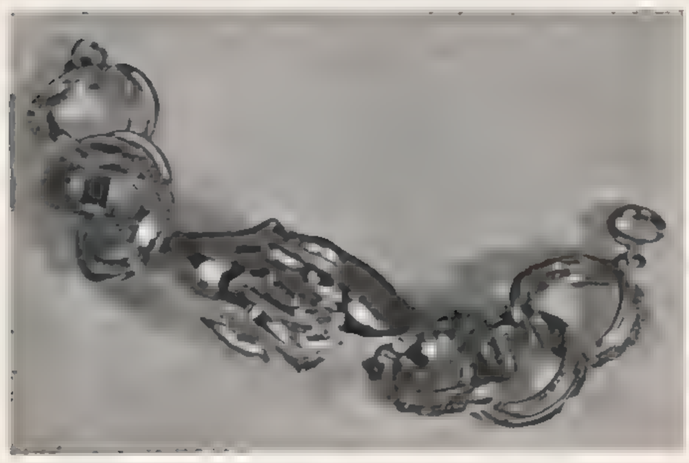
Above: Friendship's hand-clasp, a pin of golden metal for lapel or turban. Milgrim

Tiger-Eye—a new, deep gold colour—for a Lewis bag, Merry Hull gloves. Both of Antelle. Saks-Fifth Avenue

Leopard draw-string for a new bag of dark green antelope. Wear a leopard hat. Florence Reichman

VOGUE STUDIOS

Button-up brown capeskin gloves with their own buttonhook of plastic. Saks-Fifth Avenue

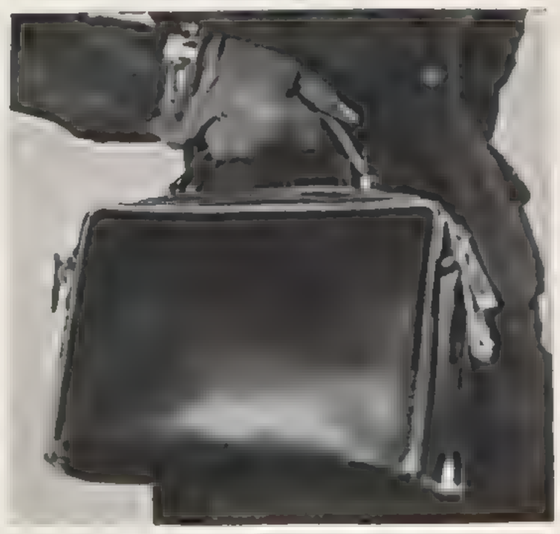


Again, friendship's handclasp—a bracelet to go with the pin at top. Golden metal. Milgrim

Biggest "collar-bag" purse extant—red suède with seven zippers, all numbered. Saks-Fifth Avenue

Maple-sugar-coloured pigskin for a country bag. Alfred Dunhill. Kislav gloves to match. Best

Fabulous gilt-mesh evening mitts with coloured stones—to wear with an unadorned dress. John-Frederics



White-stitched black calfskin makes a travel bag—one zipper fastens with a lock. Mark Cross

Shiny dark brown crocodile for a bag with a long life-span. Koret bag; at Saks-Fifth Avenue

The Foot...

Shoe it with leopard, lattices, mirrors

Above: Victorian slippers—really a pin of gilt metal, to anchor your turban. From Bonwit Teller

White sandal for a bride or a ball—rayon crêpe. Newton Elkin shoe. Find it at Marshall Field

Gilt thread cobwebs, yellow stones comprise the sandal. Saks-Fifth Avenue

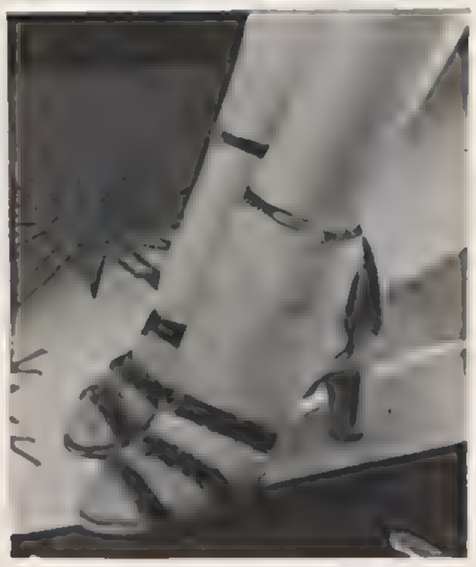
Mirror-mosaics shine on evening-shoe heels. First: Mirror-heel suède shoe; I. Miller. Second: Mirror-wedge; Saks-Fifth Avenue

Mere lattices—these four Palter DeLiso shoes. First: black reindeer. Next two: white satin, gold kid. Last: gold kid. Bonwit Teller; Neiman-Marcus

A foreshortening Cantilever heel on an instep-baring shoe of brocade. I. Miller

Scrolled dinner-at-home clog—red suède with gold kid. Saks-Fifth Avenue has this

A minimum of evening shoe, to show a pretty instep. Silver kid. I. Miller



Skeleton sandal—ice-green rayon velvet. Delman shoe at Bergdorf Goodman

Gilt mesh on suède strips—dinner or evening sandal. Delman shoe; Bergdorf Goodman

BAKER—VOGUE STUDIOS

The first leopard sandal—Palter DeLiso shoe from Neiman-Marcus

RAWLINGS

Navy-blue serge, decorated

NAVY-BLUE SERGE COMES BACK

Navy-blue serge for a middy-dress with a turned-up band like a gob's at the waist; a gilt cord at the neck. Around $30. Black felt hat. Bonwit Teller

Navy-blue serge for a suit with black velvet revers and collar (blue and black being 1910 affinities). About $10. Side-swept felt hat. Both at Jane Engel

Navy-blue serge for a suave urban dress edged with black passementerie—like your aunt's 1914 tailleur. About $25. Felt tricorn. Both, Jane Engel

SERGE AT NIGHT. Never before have you seen navy-blue serge after dark—and it's been long since you've seen it at all. But it's back—for dinner; for day. Back with all its precision; its tailoring. You'll dress it up with gold. Ally it with black. Add white gloves. (All gloves are Kislav.) Opposite, a gilt-trimmed dinner-costume; around $50. Bonwit Teller; Neiman-Marcus; I. Magnin. Jewels; E. M. Gattle

CUT OUT FOR

8849

356

353

(Above) Grey—a dress-up colour, good for any age. Try it for a crêpe dress—with brown furs, gold jewels. No. 8849; "Easy-to-Make." In 12 to 20 (30 to 38) and 40

(Centre) Or let your afternoon dress be taupe crêpe, the sophisticate. Have clips, varying sizes, for the V-neck. Couturier Design 356; in sizes 12 to 20 (30 to 38)

(Right) Navy-blue sails clear through the winter. Have it in velveteen—lovely with pearls and sapphires, real or no. Couturier Design 353; in sizes 12 to 20 (30 to 38)

BUY VOGUE PATTERNS FROM YOUR LOCAL STORE OR BY MAIL FROM VOGUE PATTERN SERVICE.

AFTERNOON

DESIGNS FOR DRESSMAKING

8870

8866

8862

(Far left) Beige Bagheera jersey—natural for afternoon. Do add gold or coloured jewels, black or brown fur accessories. No. 8870. In 12 to 20 (30 to 38) and 40

(Centre) Three colours for a crêpe dress. Brown, say, with beige yoke (foil for pin or clip), green braid. No. 8866; "Easy-to-Make." In sizes 12 to 20 (30 to 38) and 40

(Above) Contrast of fabrics. Perhaps black crêpe with satin. A Versatile Dress—to go out any afternoon, with jewels or furs. No. 8862; in sizes 12 to 20 (30 to 38)

GREENWICH, CONN., IN SIZES LISTED ON PAGE 107 WITH BACK VIEWS

Under

twenty — in Boston

"Light-look" clothes
under $20
with "light-look" furs
under $150

FOUR of Boston's prettiest débutantes posed for Vogue in those "light-look" costumes at Harvard Stadium. The light look, newcomer among cold-weather fashions, is a right look on the 50-yard line. Pale furs. Pastel dresses and hats.

Game over, these costumes transplant to favourite meeting-spots. And though they look unusual and expensive—like Muscatel grapes in winter—their prices, too, are light. • All clothes; Russeks, New York; Chicago. More on page 101

MISS LEE BURNETT (opposite page, first), who is making her début in Boston, comes out to the game in white Chinese lamb lined with green flannel. Off-face hat of yellow felt

MISS LOUISE SARGENT (second), 1939-1940 débutante, wears a jacket of American opossum dyed a lovely silver-beige. An all-winter standby. Off-face hat of golden felt

MISS MARY COOLIDGE (third), one of this season's prettiest, in a 38" coat of tawny leopard cat—a fur that's favoured among Under-Twenties. The tiny calot—of leopard cat

MISS POLLY CURTIS (fourth), also making her bow in Boston, in a long jacket of pale polar wolf—guaranteed to keep her warm through the last whistle. Beige felt hat

MISS BURNETT AND MISS SARGENT (above), with their coats off—showing the pastel dresses that echo the felt hats. First, yellow wool. Second, gold-toned wool. Each under $20

LUIS LEMUS

RAWLINGS

1 You're eighteen

2 You're thirty

3 You're forty-two

4 You're sixty

FOUR AGES OF BEAUTY

Elizabeth Arden says there are four ages at which a woman can be at her "most beautiful"

1 You're eighteen. Unless you were badly treated during an acne siege, your skin is beautiful; you have outgrown your baby fat and developed a figure. Your only "beauty duty" is to keep your skin *clean*, to avoid dryness. *Never* have a facial that lasts more than half an hour—and that, only for fun or to correct a specific need. Your requirements: Fluffy Cleansing, softening, foundation, and Blemish creams.

2 You're thirty. Your figure is now the *coutures'* delight—no bony young back, no blurring of silhouette. Your skin should be perfect. The bugaboos to watch for are fine lines around your mouth, your eyes, and dryness. Have facials in a series, not scattered throughout the year, and they should be of an emollient character. To the beauty ritual of the eighteen-year-old, you've added an Orange Skin Cream, eye-cream, an astringent. Use a Velva mask, and go on a fresh fruit-and-vegetable diet one day a month.

3 You're forty-two. You are now, as the French have it, not only a beautiful woman, but, at last, one worth talking to. The dangers to watch out for are a slight loosening of the contour at either side of the chin, a lowering of the brow, deepening of descending lines. Study your hair-line carefully, the neck-lines of your dresses. You've added to the beauty regimen of the thirty-year-old: Astringent Oil, Velva Smooth Lotion, a chin-and-forehead strap. Facials should be deep to tone the muscles. Give special attention to your eyes, and watch for spreading hips, diaphragm, fat under the shoulder-blades.

4 You're sixty. This is the rarest kind of beauty, and the average woman seldom achieves it, solely through lack of faith. She accepts the outworn theory that beauty is really over at forty, allows herself to relapse into a kind of apathy. With a resigned sigh, she hands over the good and the gay things of life to younger women, and it's unnecessary. To the beauty ritual of the woman of forty, you have added Circulation Cream, Special Eye Lotion, Gland Cream. Salon treatments, such as Firmolift, are best for you. You should go to a salon for exercise instruction and posture work to circumnavigate the peril of the sixties; i.e., a double chin, "dowager's hump," and a stiffening of the spine.

confetti

a new gala perfume by

Lenthéric

NEW YORK · PARIS · LONDON

WITH PEGGY SAGE'S **"MESH-LIKE" POLISH** YOUR NAILS CAN GET MOISTURE FROM THE AIR, NEEDED TO HELP **PREVENT SPLITTING, BRITTLENESS**

• LIKE A LOVELY FLOWER, to be strong and healthy your nails must have moisture! Deprived of moisture, the flower fades and dries out. Deprived of moisture, your nails may dry out and become brittle.

That's why Peggy Sage Polish, with its "mesh-like" film which does not "smother" your nails, is such a wonderful discovery for those who suffer from brittle, flaky nails.

With this lustrous Peggy Sage Polish your nails can function more naturally! They can be gayly lacquered and still take in and give off moisture to help keep them supple and lovely. **At 66° temperature, Fahrenheit, Peggy Sage Polish showed a transmission of moisture as much as 206% greater than another well-known polish in the same price range.**

Give your nails a chance to get moisture . . . with Peggy Sage Polish! Select one of Peggy Sage's flattering new nail tones and wear a vibrant, glowing "flower" at every fingertip! Get Peggy Sage Polish at your favorite store. It's "mesh-like"—clients say it "wears like iron." Peggy Sage Salon, 50 East 57th Street, New York—and better shops.

• Don't miss Peggy Sage's new "Flying Colors." SKYHIGH—fragile pink of the clouds you sail into at sunset. FLAGSHIP—a flaunting red to send your spirits up into the stratosphere!

Peggy Sage

MANICURE POLISH

DISCOVERIES IN BEAUTY

Henri Bendel's two-sided suitcase is natural and blue pigskin, equipped with fabulous beauty necessities, including a triple movable mirror

Scent your bath with a tube of Schiaparelli's new "Shocking" Bath Essence and finish with Dusting Powder or Talc in the same inimitable fragrance

Robert De Long's new make-up set, "Celares," eye shadow, powder, rouge, lipstick, powder base, is in transparent Lucite cases. Saks-Fifth Avenue

VOGUE STUDIOS

The new Djer-Kiss series makes a colourful splash --perfumes, Colognes, powders, and the ever-famous, well-beloved sachet, all in green and gold

10 east 57th street **Jaeckel**

White Elegance Fabulous, Arctic-white ermines, exquisitely worked to make this perfect coat. Willow-slim, fitted, having the grace of chiffon . . . it is but one chosen from our magnificent collection of precious furs.

MRS. DAVID S. GAMBLE, JR. (FREDERICA VANDERBILT WEBB)

MRS. VANDERBILT PHELPS IN HER CALIFORNIA GARDENS

MRS. VANDERBILT PHELPS

MISS BEATRICE STRAIGHT (granddaughter of the late WILLIAM C. WHITNEY)

MRS. MARY ELIZABETH WHITNEY (THE FORMER MRS. JOHN HAY WHITNEY)

BEAUTY CREED:

"I'd rather have a beautifully-cared-for skin than Beauty."

So you asserted pridefully—and rightfully.

And, contrariwise, this beautifully-cared-for skin of yours proclaims you a Beauty!

For no girl who exercises such care of her skin—joyously and meticulously—ever fails to exercise similar care of two other aspects of her person which, indeed, set off her skin's beauty. Namely, the shining sculptured glory of her well-kept hair, the chic simplicity of her dress.

All three are matters of Taste. And Games of Skill!

Play *your* part in the exciting game of skin care with enthusiasm and with a wise head—and you will have exciting rewards. Play it, as do many members of our foremost families, according to the authoritative rules laid down by Pond's:

There are five moves in this stimulating Game. Each has its definite intention, its ample rewards.

QUICK RELEASE—Bury your face under lush, luxurious Pond's Cold Cream, and *spank* it forthrightly for 3 full minutes—yes, even 5 minutes—with cream-wreathed fingers. Pond's *mixes* with the dried, dead cells, make-up and foreign accumulations on the surface of your skin, softens and sets them free.

REMOVAL—Clean off the softened debris with the white tenderness of Pond's Tissues. Wiped off also are the softened tops of some of the blackheads, making it easier for the little plugs of hardened sebum to push their way to the surface.

REPEAT—A second time spank your face with cream-softened fingers. This spanking increases both the actions of Pond's Cold Cream—cleansing and softening. Again wipe off with Pond's Tissues. Notice that superficial lines seem less noticeable—pores look finer.

COOL ASTRINGENCE—Now splash with cool, fragrant Pond's Skin Freshener, slapped on with cotton dripping wet with it.

SMOOTH FINISH—Last, mask your face with a downy coating of Pond's Vanishing Cream. This cream's specific duty is to disperse remaining harsh particles, aftermath of exposure, leaving your skin silky, smooth, pliant! Wipe off after one full minute for the richest rewards. Then observe with what ease your skin receives its powder, how surprisingly it holds it.

Play this through at least once daily—before retiring or during the day. Repeat it in abbreviated form when your skin and make-up need freshening. Act now to start your new daily rules for a fresh and flower-soft skin, with Pond's authoritative Creams. Nearly one-third of the women in the United States now use Pond's!

Send for Trial Case. **Fill in and forward at once the coupon below.**

POND'S, Dept. 11-CVK, Clinton, Conn. Please send me a complete Pond's kit of the 3 Pond's Creams and 7 Pond's Powder shades. I enclose 10¢ for postage and packing.

Name_____

Street_____

City_____ State_____

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WOMAN-SKIN

so different from a man's in its compelling softness . . . its ineffably tender look and feel. Instinct-wise, women since time began have nurtured and protected the priceless heritage of flower-fresh skin, made it a true and natural accent of their essential femininity.

MRS. VANDERBILT PHELPS . . . MRS. DAVID S. GAMBLE, JR. (FREDERICA VANDERBILT WEBB) . . . MISS BEATRICE STRAIGHT (granddaughter of the late WILLIAM C. WHITNEY) . . . MRS. MARY ELIZABETH WHITNEY (the former MRS. JOHN HAY WHITNEY) . . . members of two important and closely connected American families, have for years observed the Pond's rules for skin care

Russeks Original

Hooded Mink, darkly magnificent. Designed by our talented Ralph Marano, made in our own workrooms, of mink ranched especially for us by WILLIAMS AND ALLEN, world-renowned prize breeders. Coats and capes of Williams and Allen mink begin at $2000.

RUSSEKS—FIFTH AVENUE AT 36th STREET, NEW YORK
ALSO AVAILABLE IN OUR BROOKLYN AND CHICAGO STORES

DISCOVERIES IN BEAUTY

In patriotic prints comes Revlon's "Knapsack." Take out the nail enamel and polish remover and behold a small card-case or cosmetic carryall

For cleansing, soothing, lubricating—lather up with Botany Lanolin Soap—go to bed with Triple-Action Cream, or, to check dry skin, Formula 70

For white, smooth hands try Beauty Counsellors' Liquid Hand Cleanser, made of vegetable oils. It's not drying, and removes dirt marvellously

VOGUE STUDIOS

What is sweeter than a forget-me-not, and what could be nicer than Primrose House soap, bath powder, and Cologne in that lovely, delicate scent

PAINTING BY DIETZ EDZARD, FROM THE DE BEERS COLLECTION

FIRST HEROINE

As a child's world is encompassed by the walls of his home, you, his mother, become his heroine. You are his Guinevere, his Helen of Troy, his Iseult. The set of your veil, your gestures, your costumes, in his solemn baby eyes, are forming his conceptions of chivalry, of loveliness, and even of his future bride.

Not in the formation of a silver cord, but of a lifetime scale of golden values, the wise mother plays for her children her greatest role.

She sets her beauty like a star to guide them, so it may light a lasting memory of her gentle precepts and her standards.

Current Prices of Unmounted Quality Diamonds. (Exact weights shown are infrequent.) Size alone does not determine values. Purity, color and excellence of cutting affect the price. Many fine jewelers will arrange payments for diamonds over an extended period.

One-half carat, $100 to $200

One carat, between $325 and $600

Two carats, usually priced from $900 to $1750

Three-carat stones are obtainable from $1500

Every precious possession aids her. Her diamonds are not neglected in a deposit vault, but shine, like a queen's, upon her hands and wrists and bosom when she dines with her husband and children.

Those she inherits and those her happiness brings her should be selected with the advice of a trusted jeweler, looking rather for color, fine modern cutting and absence of blemish than for carat weight.

For some day their glory will hold all her loveliness for them. De Beers Consolidated Mines, Ltd., and Associated Companies.

DuBARRY SPECIAL NIGHT CREAMS TO HELP KEEP YOUR COMPLEXION

Soignée

Costume and furs, Bergdorf-Goodman. Glamour by DuBarry. Photographed at the Ritz-Carlton, New York

You select your costume with meticulous attention to line, color and design. You search with infinite patience for the right, the perfect accessories. You experiment endlessly to find the coiffure that is completely, utterly your own. To the tips of your fingers, you are chic, elegant, distinguished, soignée.

And so, of course, you brook no compromise with complexion care. You choose your creams critically, use them consistently.

If your skin is dry, you apply DuBarry Special Skin Cream every night after cleansing. For you know that this luscious, velvety cream helps to keep your complexion soft, smooth, supple! DuBarry Special Skin Cream — 1.50

If you have an extremely dry skin, your night cream is DuBarry Derma-Sec Formula. Every night, after cleansing, you smooth on this rich, emollient cream that supplies needed lubrication to your skin. Derma-Sec Formula — 1.50

You use DuBarry Tissue Softening Cream at night if yours is a normal skin. Lighter in texture than the other DuBarry creams which are made for more mature skins, Tissue Softening Cream helps young skin keep that fresh, "dewy" look. DuBarry Tissue Softening Cream — 1.50

• • •

If you are not yet among the beauty-critical women who use these lovely creams, consult the DuBarry Beauty Advisor at any of the better cosmetic counters. She will tell you which of our lovely creams or lotions are best suited to your beauty problem and how to use them most effectively the "Beauty-Angle" way.

DuBarry Lipsticks In Smart Fall Shades — Ask to see these three enchanting DuBarry lipsticks. Red Flare to go with grey, and black with bright accessories; Crimson to accompany your browns and greens; Cherry to complement your blue, and wine-red costumes.

DuBarry *Beauty Preparations*

By Richard Hudnut . . . Featured in the Hudnut Salon, 693 Fifth Avenue . . . and at better cosmetic counters

THE HEAD . . .

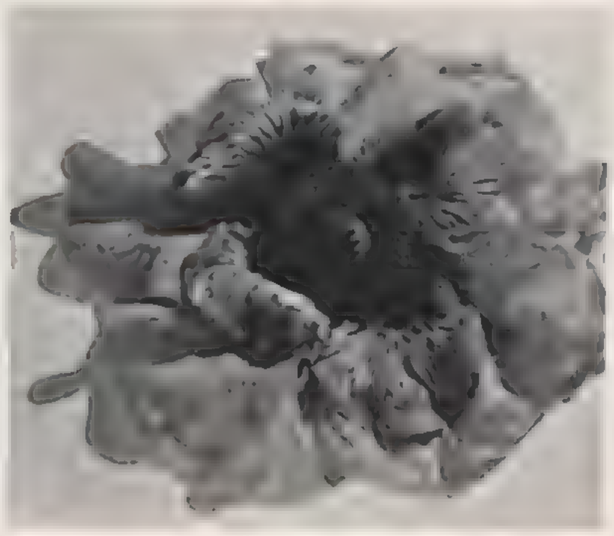
(Continued from page 78)

Tiger-Eye—new warm gold now gleaming with blacks and browns—for this turban of Antelle. Saks-Fifth Avenue

Getting your wings—to dress up turbans. Or pin on lapels. These of gilt; John-Frederics, New York and Beverly Hills

Sequin flowers—emerald-green and bright purple—attached to a velvet band. A necklace to go with dinner-dresses. Macy's

Decanter labels—heady news for this short choker-necklace of silvery metal. Fun for girls in college. Neiman-Marcus



Make yourself a redhead—by wearing this whopping silk-and-velvet poppy as a dinner-hat... nice with black, beige. Macy's

VOGUE STUDIOS

BLACK FURS *for* SLENDERNESS

Caracul with baum marten, and above, a bloused back model in Persian Lamb.

CARACUL—PERSIAN—the favourite furs of fashion in this season of a closer, slenderer silhouette. Our collection, tailored with Gunther authority, in the finer qualities starts at $550.

Gunther 666 FIFTH AVENUE at 53rd, N. Y.

Carlin Comforts

ENCHANTING ESSENTIALS

For Your Bedroom

Carlin designers have artfully contrived to give an enchanting loveliness to such everyday necessities as bedspreads, blankets, pillows, chaise longue covers and comforters. This collection possesses rare beauty of color and design and a delicacy of needlecraft unlike any you have ever seen before. Prices are surprisingly attractive.

Carlin Anchorband* Comforters

*found among the many practical Carlin creations, are cleverly fashioned so that they cannot slip off the bed during the cold hours of the night. In pure wool priced from $15.75. In white goose down priced from $22.75. (Slightly higher in the South and West.) *Patented and exclusive*

Carlin Comforts Shop—At Saks-Fifth Ave., New York

Also exclusively at these Shops:

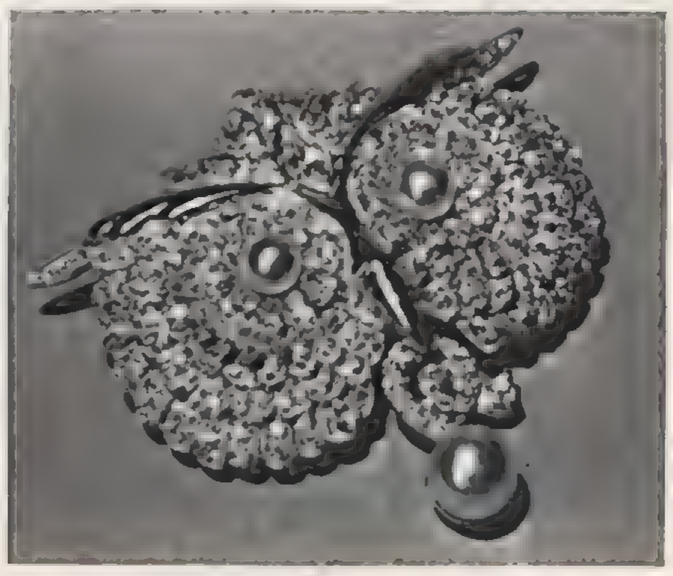
Pacific Coast—I. Magnin & Co. • Dallas—Neiman-Marcus • Pittsburgh—Joseph Horne Co. • Richmond—Miller & Rhoads, Inc. • St. Louis—Scruggs-Vandervoort-Barney • St. Paul—Field-Schlick • Detroit—The J. L. Hudson Co. • Boston—R. H. Stearns Co. • Hartford, Conn.—G. Fox & Co. • Rochester, N. Y.—McCurdy's • Washington—Julius Garfinckel & Co. • Cleveland—The Halle Bros. Co. • Kansas City, Mo.—Harzfeld's, Inc. • Houston—Don Cave & Co., also Foley Bros. • San Antonio—Frost Bros. • Harrisburg, Pa.—Mary Sachs • Akron—The M. O'Neil Co. • Tulsa, Okla.—Seidenbach's • Phoenix, Ariz.—Goldwater's • Oklahoma City—Halliburton's • Baltimore—Hutzler Brothers Co. • Portland, Ore.—Lipman Wolf & Co. • Milwaukee—T. A. Chapman Co.

THE HEART . . .

(Continued from page 79)

Over your heart—on your lapel—a fob-pin of rhinestones and Marvella pearls. Change heart—switch it to hat or fur. Best

Blue grapes for autumn—these of Lucite, rhinestone-stemmed. Pin by Coro. Arnold Constable



Head rules heart—owl's head of rhinestones with pearl beads. Castlecliff pin; at Franklin Simon

Huge, old-fashioned bow-knot of rhinestones and gilt—to be pinned over heart, to hat or fur. Best

Spray of wheat. Reap it to go with beige, black, brown. It's of rubies and canary diamonds (not Real). Best

VOGUE STUDIOS

THERE'S A TANG OF Old Spice IN THE AIR

. . . a crisp, cool radiance that stirs and exhilarates, that bathes this golden Autumn in a cloud of fragrance. Enjoy the tingling freshness of Early American Old Spice in a complete sequence of bathtime luxuries, quaintly encased in wrappings as typically American as their Old Spice scent...Bath salts, toilet soap, dusting powder, toilet water. *All priced at one dollar each.*

Each a Shulton Original • *Trade Mark Reg. U. S. Pat. Off. • SHULTON, Inc., Fifth Avenue, New York City • Hoboken, New Jersey

Graceful swirl of the artist's palette... a shape so different in compacts that it carries a design patent. Completely new, exclusively Volupté.

Conversation-piece. Fun to have *first*... for the comment it creates!

Shown at outstanding stores.

*Pat. No. © 117639

VOLUPTÉ

347 fifth avenue, new york

THE HAND . . . GIVE IT BIG BAGS

(Continued from page 80)

Hoop-handle on a soft black suède Shur-Tite bag. Stern's. Gold kid Terpsichorean masks on Fownes' black suède gloves. At Altman

Suave black antelope bag with lock and fittings of gilt. By Evans Case. From Saks-Fifth Avenue. Two-toned gilt bracelets. Find these at Best

Tailored for beauty, tailored for use. Black calfskin bag by LaGarde. Monocraft initials. Natural deerskin gloves; at Bloomingdale's

Fun in black suède—a checker-board envelope, cunningly sewn like fine needlework on silk. It is at Macy's Little Shop

Victorian sparkle on the newest of colours—jet-studded bag of soft tiger-eye Antelle by Lewis. To be had at Saks-Fifth Avenue

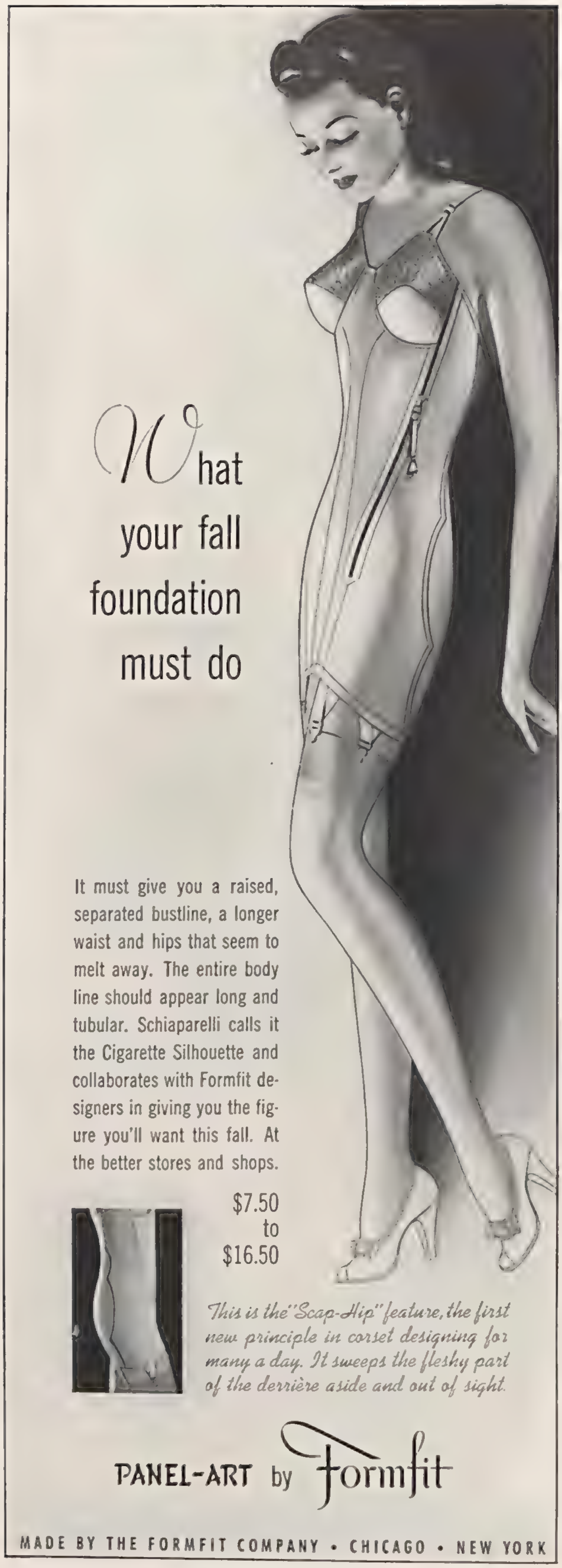
VOGUE STUDIOS

Beautiful Bride – Worthy Gift

TO LIVE AND TO CHERISH—a gift that radiates loveliness and precious beauty throughout the years. A gift which says "only the best is good enough for you"—yet speaks in a tone of quiet taste. Choosing silver is a joyous task, but one which merits much consideration. Has the design true art, so that it will increase in appeal as time passes? Has the design authenticity, so that it will be a harmonious part of your decorative plan? Consider, too, the "feel" of your silver. Does each piece rest in the hand with that impressive luxurious weight which only the finest STERLING possesses? And, above all, has it that craftsman look which promises an heirloom's future? All these important attributes are the birthright of every piece of LUNT STERLING. You may therefore dismiss them from your mind and concentrate on finding just the pattern which you will want "to love and to cherish."

And, lest this emphasis on quality convey an aura of extravagance, we hasten to tell you that single Place Settings of LUNT STERLING *cost as little as* $14.67. *The gorgeous service for twelve with the important serving pieces, in chest as illustrated, is* $275.00. *Write for your copy of "Table Silver for the Discriminating". Address Lunt Silversmiths, Dept. A-29, Greenfield, Mass.*

GOWN, BONWIT TELLER



What your fall foundation must do

It must give you a raised, separated bustline, a longer waist and hips that seem to melt away. The entire body line should appear long and tubular. Schiaparelli calls it the Cigarette Silhouette and collaborates with Formfit designers in giving you the figure you'll want this fall. At the better stores and shops.

$7.50 to $16.50

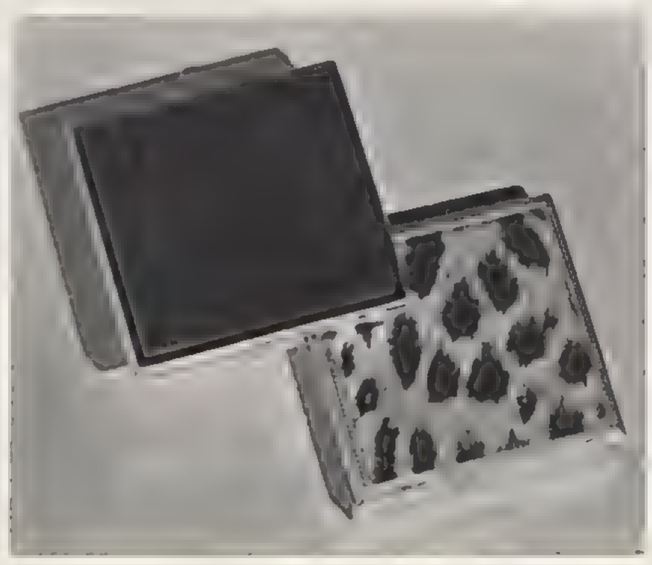
This is the "Scap-Hip" feature, the first new principle in corset designing for many a day. It sweeps the fleshy part of the derrière aside and out of sight.

PANEL-ART by Formfit

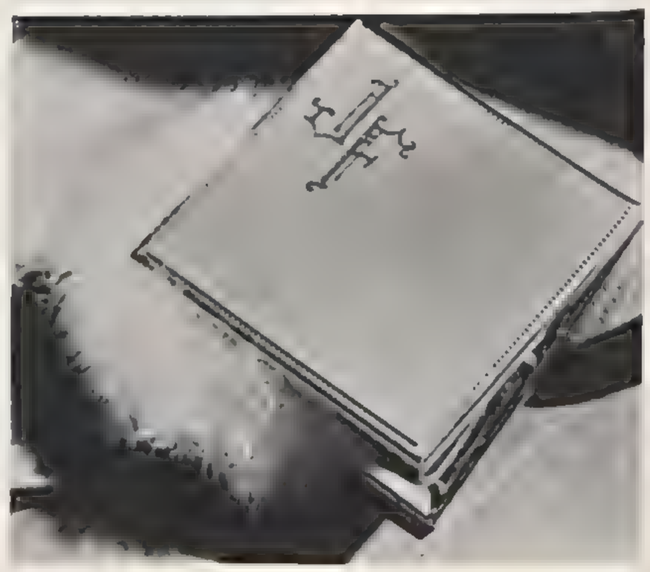
MADE BY THE FORMFIT COMPANY • CHICAGO • NEW YORK

HANDLED WITH CARE

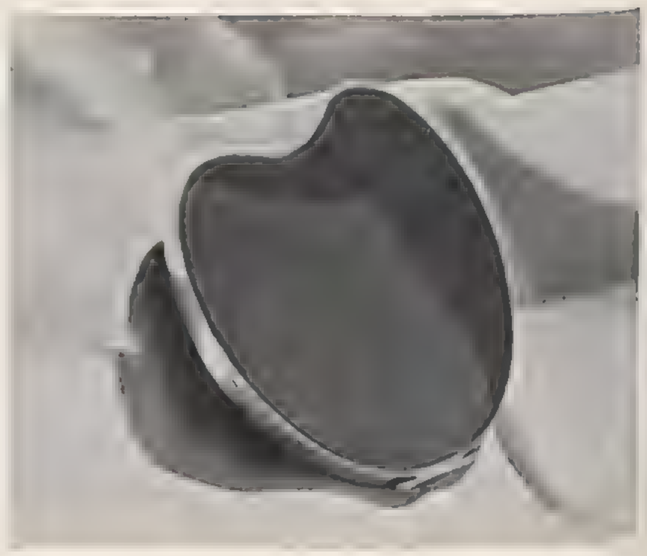
First edition—a book-vanity to hold powder, lipstick, and cigarettes. Lesco's in a smolder-red shade of calfskin for winterwarmth. Bonwit Teller



Now compacts made of fur! To match your hat—to echo your muff. One in a silky Persian lamb. One in vivid leopard. Both from Macy's



That love-for-leather look in a saddle-coloured calfskin compact with gilt edges for dress-up accent. Burned initials for identity. At Macy's



Fittingly—artist's palette for powder. In ox-blood enamel, warm as ruby port. Designed by Volupté. To be had at Saks-Fifth Avenue

To hold the spot-light—for an ice-cool smoothness—a blue, oval compact of Lucite, designed by Henriette. Clearly yours, from Bonwit Teller

VOGUE STUDIOS

A Return Engagement for Beauty

PRODUCED BY WOODBURY CREAMS

Beauty takes the Fall stage. If you want to be leading lady, a cameo-clear complexion is your cue. The Openings must not catch you with skin of rough-and-reddy texture, with a summer hangover of faded tan.

To put your complexion in a glowing stage costume, begin a home course with the 4 Woodbury Creams. They're designed to work together. Each has lasting purity—constant freedom from germs to help guard against "what-might-happen."

So, begin to learn your beauty part with Woodbury Creams today. Repeat it tonight, tomorrow—and tomorrow. You'll soon be complexion-perfect, with a skin fresh and rested, glowing and smooth to the touch. Applause—and roses from your admiring audience will acclaim you in your new beauty rôle.

Woodbury Beauty Creams come in smartly designed jars. You'll find them at all cosmetic counters, moderately priced at only $1.00, 50¢, 25¢.

A BEAUTY DRAMA IN 4 SHORT ACTS

ANY TIME, DAY OR NIGHT, refresh your skin with Woodbury Cold Cream. Germ-free. Cleanses, softens, rests.

BEFORE RETIRING, and whenever you change make-up, cleanse with Woodbury Cleansing Cream. Germ-free. Its fine oils melt at skin contact, loosen dust and dirt.

LAST THING AT NIGHT, massage in lightly Woodbury Dry Skin Cream. Germ-free. Helps banish dryness. Leave on overnight to rouse your skin while you sleep.

BEFORE MAKING UP, smooth on a film of Woodbury Germ-free Facial Cream. Helps powder and rouge cling evenly for hours.

WOODBURY CREAMS

Made Together . . . to Work Together

To make YOU more Beautiful

UNDER-TWENTY

Here are more of the Under-Twenty clothes you saw on pages 86 and 87. These were photographed by Miss Marie LeMoyne Stevenson, of Boston. Just for fun—after her début at the Myopia Hunt Club—"Reddy" Stevenson went to the Woodstock School of Photography. Came professional offers—from newspapers, magazines, department stores. Herewith—some of her photographs taken especially for Vogue—with her own friends as models

MISS BARBARA ANN PAINE, this year's débutante, in this year's beige. Cashmere jersey dress. Less than $18. Russeks

MISS MARY LOU WARD, Boston sub-débutante, in 28"-jacket, cap, and muff of grey kidskin. Around $85. Saks-Fifth Avenue

MISS WARD, in a grey-and-rust plaid wool dress. Good for the stadium—good for tea-dancing afterwards. About $20. Russeks

MISS WARD in grey wool jersey with gold-striped sweater top. Nice with or without fur coat. Less than $20. From Russeks

The Simple Life in beauty care!

NOW Coty offers you streamlined beauty care! The laboratories that have given you such exciting developments as "Air-Spun" Powder, now offer a complete new beauty regime . . . designed to make your daily care quick, simple, "modern." • The three basic preparations are: Cleansing Cream, $1, $1.50 and $2.50; Skin Freshner, $1 and $1.50; Conditioning Cream, $1 and $1.75. • Coty makes no exaggerated claims, no rash promises for these preparations. We offer you the finest of quality that money can buy and leave it to your own good judgment to evaluate the results . . . .

***NEW! COTY SUB-TINT** — a silky color base, Coty-scented .. and tinted to blend with "Air-Spun" Powder. It lends your skin the soft, mat finish of dewy velvet . . . $1.*

***ALSO NEW!** Foundation Cream, $1. Foundation Lotion, $1 and $1.50. Creamy Hand Lotion, $1. Coty Mascara in black, blue, and brown, $1. Coty Eye Shadow in blue, brown, gray, green and violet, $1. Eye Cream, $1 and $1.50. Cream Rouge, $1, in light, Magnet Red, medium and dark.*

Coty

"Definitely...THE YEAR'S BIG NEW STYLE IDEA!"

Symphonic Styling

Brilliant new design . . . and, for the first time in low priced cars, a wide choice of interior color combinations that harmonize with exterior colors—AT NO EXTRA COST

Now, throughout your car, you can have the complete color harmony you want and expect in other fine things you buy. No wonder discriminating women everywhere are welcoming Symphonic Styling as a really big new style idea . . . nothing like it has ever been offered before in standard automobile production, at no extra cost!

And, in the richly luxurious new Hudson Commodores, Symphonic Styling offers its widest choice of harmonizing interior-exterior tone combinations. One of them is illustrated below; there are many more from which you may choose.

New 1941 Hudson Commodore Six Sedan, $984; Club Coupe (shown below), $987*. (With or without new de luxe running boards—no extra cost. Airfoam Seat Cushions standard. White sidewall tires and wheel trim rings extra, two-tone exteriors standard on Commodore Custom models, extra on all others.)*

NEW 1941 HUDSON *Commodore Series*

COMMODORE SIX • COMMODORE EIGHT • COMMODORE CUSTOM

AND (IN THE LOWEST AND LOW PRICE FIELDS) NEW HUDSON SIX AND SUPER-SIX

It is hard to realize, until you ride in a new Hudson Commodore, that so much beauty, such roomy luxury or so overflowing a measure of all the good things in modern motoring can be combined in any one car . . . and at such a surprisingly low price. And, in the lowest and low price fields, Hudson offers equally outstanding examples of the *extra value* that Hudson has learned to build into an automobile through 31 years of brilliant engineering leadership.

In addition to the style, the luxuriously easier riding and driving, the extra roominess and all the other advantages you enjoy in any one of these 1941 Hudsons, you ride in the *safest* car built today.

Even in the lowest priced Hudson, you enjoy the priceless protection of a *second* and *separate* braking system that takes hold automatically in emergencies. Should hydraulics ever fail (as they can in any car through leakage due to accident or service neglect), you just push farther *on the same foot pedal,* and *stop.* These Patented Double-Safe Brakes are but one of the many unique safety features found only in a Hudson.

For a really thrilling adventure in motoring pleasure, and a thrilling discovery in motor car *value,* we recommend a visit to the nearest Hudson showroom, and a ride in a new Hudson.

Below: The new Hudson Commodore Club Coupe and (at the right) a glimpse of its new full-width rear seat.

AMERICA'S SAFEST CAR

Hudson Offers Fine Automobiles in Every Popular Price Class...AT NEW PRICES STARTING AMONG AMERICA'S LOWEST. MORE CAR for LESS MONEY

New Hudson Commodore Prices Start At $925*

New Hudson Six Prices Start At $695*

*delivered in Detroit, including Federal taxes, not including state and local taxes, if any. Optional equipment and accessories extra. Low time payment terms. Prices subject to change without notice.

BEAU-CATCHERS

(Continued from page 65) In drinking, stay way under your limit, if you want to be charming—and, above all, stick to the standbys, Martinis or Scotch. Ordering Zombie Flips, Clover Clubs, and Alexanders embarrasses him, and marks you instantly as a tea-room escaper. If you don't like alcohol, take white wine or Dubonnet with Seltzer, or just a Coca-Cola—anything to have a glass in your hand. Milk is nice, too. Unless you are a chain-smoker, depend on him for cigarettes—it gives men a nice paternal feeling about you. (But some beauties believe that you shouldn't let him bum yours—it gives men an idea that you might be a mother to them.) Dancing well is pretty important. But if you are good, don't feel that you have to fling yourself into a Rum Boogie every time you step on the floor. Forget about exhibitionism, and just act as though you don't know what your feet are up to.

Whatever you do, don't look reproachful, don't show annoyance at small things, and don't go in for big theatrical scenes. (The men forget their cues and slip away.) It's all right to convince him that you are not too easily pleased by casual treatment, but always show him that you are really delighted with him. If he gets too sure of himself, you can always beat down his ears later.

Stifle endless rehashes of last night's hilarity—that "You ought to have seen Joe." Stifle those loving descriptions of your friends unless they are in themselves interesting. If you have an amusing patter of your own, use it—but don't sink to the quips of the season. You'll just be telling him what he's already heard. And get some fresh adjectives. If you have a career, leave it at the office. Bread-winning is fine, but boring. Above all, avoid criticizing other girls, even if he leads you into it. (It's all right once in a while to pulverize some one, just as a shock.) Be so nice to the older women that you meet through him that they can't pulverize you. Bone up on the sporting page—just enough to know who the Rangers are, that Joe DiMaggio comes from San Francisco. Men are amused at your even knowing the names—as long as you use them correctly and briefly.

FINAL SIEGE

By this time, you have probably finished your stalking. He knows you're bright, spirited, sensible, a good sport, warm-hearted, and discriminating. And he knows you like him. Now let him find out your subtle and tender little ways. Have plenty of whatever kind of cigarette he likes always in the house. Start smoking the same kind.

Keep a few good buttonhole flowers around your house—dark red carnations or cornflowers. Then when he calls to take you out to dinner, snap one off for his lapel. This is an old, old idea, definitely sentimental, but very sound for this final siege stage. And don't be afraid of sentiment. These are not the times to be hard and sharp and to crackle like popcorn. Remember those pleasant rules of good breeding that worked as beau-catchers for your grandmother.

Learn to enjoy, or at least be able to stand, the things he likes to do. But don't carry it too far. If the six-day bicycle races get you down, don't go and spoil the fun. Keep a certain childish glee about the things he has done for you—that "every day is Christmas with you" feeling.

If by some chance you've lost him en route, or if you've decided you don't want him after all, you'll find all this effort wasn't wasted. You will undoubtedly find that while you've been concentrating on one man, a whole bunch of beaux have gathered around. Beau-catching brings a light to the eyes, and the others have come in, like pilots landing on the beam.

DESIGNS FOR DRESSMAKING

356 353 8849 8870 8866 8862

These are back views of the Vogue Dressmaking Designs shown in greater detail on pages 84 and 85—little afternoon dresses. No. 8849 and 8866, both "Easy-to-Make," and 8870, are designed for sizes 12 to 20 (30 to 38) and 40. No. 8862 and Couturier Designs 356 and 353 are designed for sizes 12 to 20 (30 to 38)

PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT, AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 118

WORTH KNOWING WORTH REMEMBERING

WORTH
PARIS

JE REVIENS
I Will Return

The Perfume of Promise

also available in EAU DE COLOGNE... FACE AND DUSTING POWDER. TALCUM. SACHET AND SOAP.....AND IN THE *new* IMPRUDENCE

WOULD YOU LIKE YOUR HAIR RESTYLED

BY AMERICA'S FOREMOST HAIR STYLE CREATOR, *Eddie Senz*, FAMOUS MAKE-UP DIRECTOR FOR PARAMOUNT STUDIO AND SPECIAL TEST MAKE-UP DIRECTOR FOR M. G. M.—R. K. O.—UNIVERSAL AND COLUMBIA PICTURES . . . IN CO-OPERATION WITH *Joan Clair* INTERNATIONALLY FAMOUS HAIR AUTHORITY

EDDIE SENZ brilliant creator of coiffure for such eminent personalities as Claudette Colbert, Ginger Rogers, Grace Moore, Kate Smith and countless others.

. . . MERELY FOR THE ASKING?

All you need do is mail us your photograph and this brilliant hair style creator for moviedom's loveliest stars is at your service. Joan Clair will return a portrait copy of your photograph with your hair exquisitely restyled to complement and flatter your facial contours and personality . . . all ready for duplication by your favorite hairdresser. Thus, for the first time, CLAIROL makes it possible for you to see yourself in a glamorous new hair-do before your hairdresser actually does his work.

JOAN CLAIR expert on the care and beautification of the hair. Her advice has been a boon to countless thousands of women in all walks of life.

Here's all you do.

1. Send your photograph to: CLAIROL HAIR STYLE SERVICE CLAIROL, INC., 132 W. 46th St., New York City
2. If it is a standard size photograph (5x7 or 8x10) enclose 10¢ in cash or stamps to cover cost of handling and return postage. If you have no portrait photograph, you may send a snapshot, enclosing 25¢ to cover cost of enlarging to a beautiful 5x7 portrait, handling and returning.
3. Write name and address lightly (ink preferable) on back of photograph and also give your height and color of your hair.
4. Your original photograph will not be returned. Instead you will receive a new portrait photograph with your hair completely restyled.
5. Take this photograph to your favorite hairdresser and he will duplicate your new hair-do.

CLAIROL dedicates this service to the charm and loveliness of American women in appreciation of their enthusiastic acceptance of these famous products:

CLAIROL SHAMPOO OIL TINT • BRUSH *Touch-Up* CRAYON

Day and Night MASCARA • CLAIROLITE *Brilliantine* LIGHTENER

Entire Contents Copyright 1940 Clairol, Inc

THE FOOT...SHOE

Splashed with rhinestones—this thick-soled, heelless clog, lined with brilliant red satin. One sparkling partner for dinner-pyjamas or house-gowns. I. Miller has this

Low-heeled sandal of black crêpe. To go with almost any colour; to go for late afternoon, for dinner (nice contrast to your covered-up costumes). From I. Miller

To show off your slender ankles—a cutaway afternoon sandal with a narrow strap, high heel. Of deep purple suède—beautiful with your dressed-up greys. I. Miller

Cut out for evening—a black satin shoe studded with multicoloured stones. Consider it as accompaniment to black dress, jewels to match stones. Saks-Fifth Avenue

IT WITH CUT-OUTS, GLITTER

Brocade evening slipper—tied at the ankle—in soft shades of gold, red, and green. Especially nice with evening white. This is a Delman shoe. Bergdorf Goodman

Suggesting the tale of the Twelve Dancing Princesses—clear Vinylite slipper, spattered with rhinestones. Newton Elkin shoe. Lord and Taylor; Marshall Field

Touches of jet everywhere this season—on dresses, in jewellery. Here, dots of it on a black suède sandal to go out to dinner. Delman shoe; Bergdorf Goodman

VOGUE STUDIOS

Looking as though it had been painted on your foot—Vinylite evening slipper piped and tied in red. Play it up with more red touches in your costume. I. Miller

Now... for high flattery

Costume Pearls to match your skin*

Costume by Kalmour

An evening that matters. You, in black velvet. Your make-up perfect. Your pearls chosen to glow with your skin. Subtly blended, *like your face powder,* to your individual coloring.

This is the jewelry news of the season. The most exciting story in costume pearls since they were first invented! For while priceless real pearls are always selected for close harmony with the skin, never before have costume pearls been *designed and made* to match your own complexion tone.

Lisner Powder-Blend Pearls are shown in fine stores . . . Identified by the satin ribbon tag. *Single, double and triple strands. In three tones:*

ivoire . . . *creamy, rich*
argent . . . *silvery, cool*
rosée . . . *rosy, warm*

*Simulated

Lisner powder-blend pearls
Reg. App. for

Soft AS A BUTTERFLY WING

Haven't you often wished you could make your complexion perfectly lovely—smooth, young-looking, *soft as a butterfly wing?*

Well, you can—with HAMPDEN POWD'R-BASE!

This wonderful easy-to-use foundation cream is ideally light... non-greasy... and comes in *your own complexion shade.* Just a touch makes all the difference in the world in your appearance...

gives your skin a soft, smooth and more youthful look • "livens" your make-up and keeps it lovely for hours • helps to conceal lines and blemishes • prevents "nose shine."

Give yourself this thrilling new beauty experience! HAMPDEN POWD'R-BASE "makes" your make-up. Try it today and see with your own eyes how much lovelier you look.

POWD'R-BASE hampden

25c • 50c • $1 at all Dept. and Drug Stores

OVER 12 MILLION SOLD

MAIDS IN

WHETHER you have one servant or several, the question of uniforms is an important one. Here are several kinds, in various colours, from which to choose. For a chambermaid or one servant alone, you'll need three morning uniforms, two for afternoon. A parlour-maid should have three for afternoon, two for morning. As to aprons, four morning, four afternoon should be sufficient.

A morning uniform for your housemaid or parlour-maid—one of the made-to-order uniforms designed by Mary Miles Blanchard at the Apron Shop and sold in New York at Tulsa Lee Barker. It can be ordered in Lindshan, Sudanette, or broadcloth. Your servant will need three uniforms such as this or the two others on this page

At the right is another morning uniform of a different type. It may be had in blue, green, tan, or purple broadcloth, with either long or short sleeves. We chose it in blue, and the white apron—which is trimmed with a thin blue stripe—matches it perfectly. Slightly fitted at the waist-line, this uniform has a loose belt. Lord and Taylor

The chambermaid with the vacuum cleaner wears still another morning uniform. It's attractive in blue, aquamarine, or wine cotton, and the wide-shouldered apron has a definite flair. Although many people prefer long-sleeved uniforms, short-sleeved ones are permissible for morning cleaning. Bloomingdale's has this

WAITING

A lady's maid is sometimes allowed to wear her own clothes —if they're conservative and simple in line and colour. Or she's dressed as we show her here in plain black, with a small black silk taffeta apron. You'd need two uniforms such as this for a lady's maid, and this one, of a pure dye Ming Toy crêpe, comes from Saks-Fifth Avenue

If you have no more than one servant, she'll change before lunch in order to wait on the table. This uniform would be perfect for her then—as well as for any chambermaid or parlour-maid to wear during the afternoon. It's a soft grey-blue rayon crêpe, cut on tailored lines. (You may order it in black, too.) Saks-Fifth Avenue

Another afternoon uniform is this green rayon one from Bloomingdale's. You'll need two afternoon uniforms for each servant, and you can order this one in wine, black, or grey, as well as green. Although coloured uniforms are permissible for serving at informal dinners, black is really preferable for your waitress after six o'clock in the evening

A very attractive uniform indeed is this one in Spanish Wine Clairanese for a parlour-maid or waitress. It is one of the well-known Katharine M. Robeson uniforms, which are cut by hand and which all have button-on cuffs and collars—a practical detail. The marquisette apron and cap have wine ties to match

longer in the middle

the lissome lines of the

AMERICAN MADE SILHOUETTE

American designers, taking over world leadership in fashion, have brought out a batch of clothes that show what a good slide fastener can do. They've elongated waistlines to carry down over the hips in smooth, unbroken lines. In their American-made silhouette, plackets must be smooth to the point of invisibility. Look for Kwik Slide Fasteners in the plackets of your American-made fashions.

KWIK SLIDE FASTENERS ARE MADE WITH ELEMENTS POLISHED AND PLATED TO ELIMINATE SNAGGING AND JAMMING

KWIK SLIDE FASTENERS

UNITED STATES RUBBER COMPANY Rockefeller Center, New York

HERE'S HOW TO BE WARM
WHEN NIGHTS ARE NIPPY

Wear Carter's Brushed Rayons

You're cozy in Carter's, and cute—their subtle styling flatters your height, waistline, bosom; gives you grace. And more—these brushed rayons, though elegant, are practical for home, for travel, for school . . . thanks to Carter's special blending of selected yarns. They pack beautifully . . . wash like lingerie . . . need no fussy ironing. Now ready in your favorite colors at better stores near you.

Carter's
UNDERTHINGS

N49 Fluffdots Gown (*above*) Wool fringe at neck and wrists for contrast. Fullness from yoke to slimming princess line. Sizes 34-42. Heather Rose, Persian Turquoise. $4. C32 FLUFFDOTS CAP—impish "Hoodwinker" for warmth or wave protection. One size. Heather Rose, Persian Turquoise . $1.00

J21 Featherwarm Boudoir Jacket (*above*) Shirring at shoulders and neck for flattering fullness front and back. Ribbon binding and bows at neck. Small, medium, large. Blossom, Brittany Blue . . $1.75

K60/22 Featherwarm Pajamas (*left*) Little-girl collar edged with Angora and wool; front shirring—for a soft, dainty look. Butcher boy style top. Tailored trousers cut full for comfort. Sizes 32-40. Heather Rose, Sky Turquoise . . . $3.50

N43 Featherwarm Gown (*right*) Beautifully tailored. Six little pleats at yoke and princess line for soft fullness. Wool pompon links. Angora and wool edging at neck, yoke and cuffs for contrast. Sizes 34-42. Brittany Blue, Heather Rose, Sky Turquoise, White $3.00

THE WILLIAM CARTER COMPANY, NEW YORK, CHICAGO, SAN FRANCISCO
HOME EXECUTIVE OFFICES: NEEDHAM HEIGHTS, MASSACHUSETTS

—AND NOW, FRANCE, WHAT?

(Continued from page 60) Austria with nothing but concentration camps!

Admitting even that Hitler really intends to carry out his scheme for France, it is impossible to foresee the results of such a plan. More than ever he is determined to apply to a "*Deutsches Europa*" his famous theory of the *Herrenvolk:* "The German people alone have the right to think or to act: others are of an inferior race. In the new European continent, other races will not be allowed to enter any liberal profession. They will, with only a few isolated exceptions, do only hard manual labour. They will, in other words, be slaves of the Germans, who are the *Herrenvolk*, or the ruling race."

THE HERRENVOLK THEORY FOR FRANCE

On February 6, 1940, a German decree explained that the "application of the *Herrenvolk* theory would be extended to France as soon as possible." So there is scarcely any hope left for the future of French art and French thought, should Hitler defeat England and be the master of all Europe. From France there might issue a few literary masterpieces, fruits of the despair of some great genius, but all other sources of inspiration would be polluted by German influence. A tyranny of thought would fall upon the French spirit. Independence and liberty are two indispensable conditions for the flourishing of French taste, thought, and elegance. Good taste can not be created to order! It is the result of an entire mode of thought and background which have completely disappeared for the moment.

As to the literati, they can not write in these heartbreaking days. Such papers as *Le Temps, L'Œuvre, Marianne* are continually being suspended for a few days and sometimes for weeks! For instance, André Chaumaix, the French littérateur *par excellence*, who is referred to in Paris as the most charming man of the century, is to-day obliged to write the dullest kind of articles in the famous old *Revue des Deux Mondes!* How can it be otherwise when he is forbidden free expression as to the future of France and when any criticism or commentaries upon French life, or upon actions of the victors, is absolutely out of the question?

It is fortunate that the United States—like Noah's Ark in the past—is rescuing species of all kinds from the flood: such men as Jules Romains, André Maurois, Henry Bernstein, and many others, have found a haven here and are able to continue their writings freely. But many others have remained in France with the majority of the Academicians and other artists. Painters of great fame—men like Matisse and Segonzac, for instance—are still in France, where many of them own country houses. The flood has not yet engulfed them. Still, if they remain there, one can see little chance for future expression for them, and certainly no adequate expression of their art. Hungry souls find little inspiration in a reign of force.

Even the French movies have been seriously affected. What will be the fate of the French cinema, which in recent years has produced such masterpieces of philosophical character, or of comedy, as "The Baker's Wife," "*Poil de Carotte*," "*Carnet de Bal*," and "Daybreak"? In the occupied territory to-day, French films are nearly all *verboten*. Will the French films continue to live under such circumstances, or will a vulgar and crude art take its place? Will French producers, uncertain of the possibility of producing their work, simply wait for better days? Actually, not a single great movie company is producing a new film in France.

Marcel Ray, an intellectual who was head of Mr. Herriot's cabinet, and has remained at his university in Aix-en-Provence to finish a great work on Vauvenargues, and the culture of the nineteenth century in France, repeats sadly: "Alas, in my youth I heard the dictum, 'those who did not live before the Revolution of 1789 never knew the sweetness of life.' I fear that in my old age I shall hear it said that 'those who did not live before 1940 will never know freedom of life and thought.'"

The personal liberty which has made French art, French taste, and French luxury the admiration of the whole world is now forced to give way to a desperately monotonous standardized intellectuality. Already the Vichy Government is forced to submit to the German Government. A recent French decree has ordered that the teaching of Greek, Latin, history, and philosophy must be replaced by farm work in various government labour camps.

FRENCH-GERMAN COLLABORATION

Should Hitler triumph over Europe, the French Government would immediately be forced to tolerate German professors in French universities, as well as in musical academies and art schools. Such an education would have unimaginable consequences for France's youth; the results of a French-German collaboration are unpredictable: it is, in fact, a test that has never been made in past centuries. Maurice Barrès, the great French philosopher of the last war, studied the question thoroughly. After the war of 1914, he said to the Comtesse de Noailles: "I used to believe that all kinds of masterpieces might come into the world through a Franco-German collaboration, but to-day—having realized what German culture is—I have radically changed my mind."

Certainly there is reason for concern about the present fate of French art and taste. To-day, man can only hope that, after some dramatic tragedies, France and England will finally win the war on the side of Democracy. From that moment I foresee an immense resurrection of French taste and beauty. It will be the dawn of a great period in all the arts.

When the French are again masters in their own country, having fought to reconquer it, French art and thought will certainly be less cosmopolitan than in these last years. Frenchmen, deprived of their country for several months—perhaps several years—will rediscover it with passion. And the present situation in France will leave no more trace on French art and thought than did the occupation, by the Allies, of Paris, and a part of France as well, after Napoleon's tragic defeat at Waterloo, in 1815.

Events happen so quickly! Clemenceau used to say: "Only the days seem long. The years literally fly by."

TURNS WITH A GOURMET

By Bertina Foltz

WE recently came upon a group of five imported cheeses that brought joy to our heart, but, even as we were tasting and rejoicing, we thought of the importing situation and wondered if we were to hear a tale of diminishing supplies. We were relieved to find that this was not the case.

These cheeses are imported by the Dutchess Food Specialties Company, and there is a sufficient supply in the country to last through the season. There are five special cheeses, all cured with wine or brandy—English Stilton in port; French Roquefort in old brandy; imported Cheddar in port; Holland Edam in sauterne; and Italian Gorgonzola in brandy. You can buy these separately or in various combinations.

A sort of trial assortment is a box of five tubes of the different cheeses, known as The Hostess Sampler Kit. If you like, you can buy with the tubes a box of Canapé Tips into which the cheeses can be squeezed with a minimum of time and trouble. If you use the Canapé Tips, it is a good idea to crisp them in the oven.

Then, there are crocks of different sizes, and the crocks themselves make nice little baking-pots later on. You can buy them individually or done up pretty for gifts in a wire rack tied with Cellophane. One handsome crock in dark blue or brown holds a pound and three-quarters of cheese and is intended especially for men, because the crock makes a really serviceable tobacco-jar. What we liked best was a plain earthenware crock of Stilton cheese, in three- and five-pound sizes. There is a wooden tray in which you can set the crock, and pile biscuits around the side, so guests can serve themselves. If any one gave us that we would be happy. And no matter whether you buy a tube or a five-pound crock, the cheese inside is wonderful.

Another form of specialization that the Dutchess Food Specialties Company goes in for is unusual little candies, again five in number. There are red and white "currants," candies that taste just like the fruit; candy peanuts with peanut-butter filling; fudge acorns; "bridge mints," little squares with tiny hearts, spades, et cetera, on the sides; and a superb white mint, hard outside and soft within, one of the best we ever tasted. These are packed together in a box or separately in enchanting little chemist jars. You can use the jars for jam later on, or we thought how nice they would be on a round tray with three kinds of sugar (brown, granulated, and powdered) for the breakfast table, or perhaps to hold little flowers.

You can buy the cheeses and candies at the Delicacy Department at Altman; or you can order all the items direct from the Dutchess Food Specialties Company at 1945 Park Avenue.

LOBSTER BISQUE

If you confront your cook with the idea of a lobster bisque as a first course at dinner, she may take it in her stride or she may look blank. If it is the latter, and you still want the soup, you can order it from Pierre's Restaurant at 52 East Fifty-Third Street.

This lobster bisque is a dish which always appears on the menu at this restaurant and which half the people who go there order automatically because it is so good. Since practically all of Pierre's patrons are on friendly terms with him, they ask him how it is made and if they can get some to take home with them, et cetera. Pierre, who is as practical as he is amiable, had some of the soup put up in tins and will sell them in his restaurant as long as the supply holds out.

The soup is creamy without being too rich, and with the lobster broth and cream are blended both sherry and brandy, which speak with a certain authority. Also the soup in the tins (which was made up in small batches) is remarkably successful in tasting just like that which you have in the restaurant.

BISCUITS—SAUCES—SWEETS

When the Alice Marks shop goes in for new things, it does so in a big way. The little food department in the back of the shop—which hardly seems large enough to hold all the good things you find there—doesn't lure you in with one new biscuit or candy or what-not. They give you a WHOLE LOT.

When you go in there now, for example, you find the place all worked up about its new sauces—and why not? For one thing, that famous Sauce de la Maison, which is one of the high spots of "21," is now bottled for and sold by Alice Marks, the first place we know, other than the restaurant itself, where you can buy it. Then, there is a second sauce, known as Alice's Snappy Sauce, which is a delicious mustard mélange. "Alice's Fruit-Chow" is made with fruit, and "Alice's Chow-Chow" with pickles, and both are superb.

Among the biscuits, there are two kinds of cocktail chips imported from Honolulu, one made of powdered shrimp, closely resembling the Kroepoek chips always dear to our heart; the second of powdered peanuts. These should be crisped in the oven, and your guests are sure to ask *wherever* you got those.

In the sweet biscuits, there are miniature hazelnut macaroons and "Sweet Alices," thin slices of cake, a sort of cross between a pound-cake and zwieback, with thin slivers of almonds. A perfect biscuit for tea.

As for the tea to go with the biscuits, Alice Marks now has those, too—really fine teas, ranging from English breakfast to a pungent Darjeeling. And, on the gentle side, there is a lovely tilleul, a mint tea as refreshing and soothing as cool linen sheets.

A Viennese candy-maker recently arrived in this country is busily occupied making chocolates for Alice Marks, which taste and look like the famous French chocolates of the Marquis de Sévigny. There are mocha beans, both hard and soft (those with the soft filling are that perfect combination of a chocolate that is luscious without being too sweet); paper-thin chocolate wafers; and a brand-new chocolate flavoured with—of *all* things—Coca-Cola! If you can't go into Alice Marks yourself, you can order any of these *bonnes bouches* by parcel-post.

● Says Ruth Stone, Hickory Fashionist—"Junior figures have definite needs: neither rigid corsetry nor lax lingerie. Your coveted 'control-with-comfort' is an expert designer's problem—skillfully solved in young Hickory Foundations. Perfectly proportioned for YOUR type, artfully cut to firm and smooth, exquisitely flattering, generous in freedom of movement, considerate in price."

Illustrated at top, Number 4190 "Duranet" Girdle, styled by Hickory. Sleek satin lastex front and back panels fagotted to hip-slimming leno sections for zippered smoothness. No-Roll top. Sizes: 25-32. $5

At bottom, Number 4433 "Duranet" Foundation, styled by Hickory. Slim all-in-one with leno hip control sections and flat satin lastex front and back panels. All lace uplift. Sizes: 32-38. $7.50

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LETTER FROM FRANCE

[EDITOR'S NOTE: *This is a letter from the Duchesse d'Ayen, fashion editor of French Vogue, who is temporarily living in Unoccupied France.*]

My dear Edna,

I am sure you have yourself often tried to visualize each member of your French family. If you actually saw them, perhaps you would say: "Well, not so very changed after all.... But what about their new background?"...

Alas, I only know my own isolation. It is grim and monotonous. Different moves have scattered all of us to different parts of the country, and we have not seen one another since the great drama. The only sign we have had from one another is handwriting on an envelope—an extraordinary relief. But events fantastically follow their course, and perhaps by the time you read these words, we shall all be grouped in Paris and active again. There is a rumour that German wives appreciate Parisian dresses....

I find it very strange indeed to go through this experience of "Brave Old World." Such slow communication—and hardly any with the North; no gasoline whatever, no private cars, too little food. While the world rolls on at a quickened speed, to the sound of thunder, we live buried in old-fashioned villages with a century-old rhythm. I am still in an unoccupied district. To reach a far-away town is a nightmare. But even to move in the neighbourhood is difficult. It took me about three days to cover a distance of eighty kilometres, by various methods of transportation—overflowing, capricious busses, brisk walking, and trains. Bicycles are more precious—ten times more precious—than stupid cars, which need gallons of vanished liquid. Horses might have a hungry look, too....

And time has lost its normal beat. We live blindfolded. We seek news; ask questions. Is so-and-so alive, breathing, and where? What town has been bombed? What is happening in the big, far-away world, in our lost homes? Shall we have sunshine or rain, in order to gather in the hay, the crops, to stock food for the cattle, and not starve next winter? Have matches, soap, beans, arrived in the village? Are trains supposed to go to Paris, or are they stopped once more? What mail has anybody received lately, and from where?

Letters posted in June still arrive and are opened with scorn and distress. Everything is stale: news, bread—and tears. With strain, one looks back on the most recent past. You know there is a French "*pudeur*" that shrinks from a certain type of confidence. The cruel amazement, the humiliation, the agony are so real, so deep, so sharp, that our moral pain is perhaps forever under lock. A veil of mourning is lowered on our scorched souls. I remember perfectly well, in 1918, the despair of widows and mothers. Death, flesh wounds were too, too cruel, I thought at the time; blows that marred the radiance of victory. We have learned by now that life, for any length of time, is absolutely meaningless without...just what we have lost.

Do not think physical horrors have been spared. There are enough families with two or three boys missing, enough burned or wounded civilians sent from hospital to hospital already packed with wounded soldiers. One still dreams at night of the blown-up, falling bridges, cramped with flying refugees; of the long, straight roads and the dull multitudes wandering terrified, driving, riding, walking. An eighty-year-old aunt of mine, after escaping from two nights of bombardment on her way South, was separated from her companions, lost and alone in the crowd. Before the Armistice, Madame de X. who had left her children in a Southern town and was driving back with her husband to their property in the Somme, was torn to pieces by a shell which left her husband, sitting next to her, safe and sound. A penniless woman I know walked with her three children from Rouen to Toulouse. These are just mere facts, common details—they arouse no sensation at all.

Trains and stations are still a melancholy sight. Thousands of people, with varied peasant accents, flock from every part of France and stand or lie on the embarking platforms, waiting for a train door to open. But trains are always full.... The kindest gesture is to offer to a pale, tired-out woman a share of your suitcase to sit upon. At four o'clock in the morning, after long, chilly hours of standing and wandering, it is heartily accepted. I know that by experience. Bits of chocolate and a pack of cigarettes are also a delight, but there are never enough of them!

LETTER FROM FRANCE

Everybody is silent and very kind. Above all, the generosity of a joke or smile is wonderful. It exists.

Light-heartedness is desperately needed when sorrowful eyes look at the sacrificed homes, the destroyed gardens, the broken pieces of everything. Three-quarters of most people's belongings are turned by now into a ridiculous, pitiful flea-market. Perhaps, still later, happy finds will turn up in one's own room or closet....

But what about it? It has been decided once and for all that personality and properties bear no relationship to each other. The liberty, the freedom of owning a pair of good walking shoes and a single suit!

A refugee from Versailles had taken with her nothing but a big box of jewels. As the precious box was very heavy indeed, she could not carry it easily, and she would not even sleep, in order to keep an eye on it. Some one proposed: "Why don't you eat them and get rid of them...."

The truth is, good health and good spirits are the actual treasures. And if the windows and sculptures of Chartres may still look upon us, there is again some hope in the future. That is why we all make a point of heartily fitting into our new life—rise early, help in the house, and off to the village to find out if there is still any sugar or rice for sale. This is the creative angle of the situation. The austerity, the interest given to farming, peasant life—and small practical things; the imagination spent to keep pleasant surroundings and traces of refinement....

How exciting it was once upon a time to pick the newest bag, the silliest hat! How entertaining just now to question the quality of strange-looking meat or the ripeness of green tomatoes!

The great thing is to save one's cheerfulness—and also one's taste. These are French qualities, are they not, dear Edna? Perhaps some day they will bloom again.

And we are not quite savages, you know. Women have yet silk stockings, lipsticks, and curled hair. Men and women fall in love and get married. Vichy has the loveliest strawberries; Bordeaux, the richest wines. Life is stronger than sorrow.

Those who should be most pitied are the very aged. To leave so soon, to close the door of the past when everything great has already departed, and no time is allowed to build again—how desperate!

But it is bracing to watch the young. Their chins are lifted, and their eyes solemn. They are rich in an experience too heavy, yet how strong they are, how determined and enthusiastic. I definitely feel all will be better when they shall step into our shoes. They have ideals, and they touch reality. Fantasy has been our dangerous lot. Still it was very beautiful at times, was it not?

Forgive this very dull description of my feelings. Tear it up and throw it in the waste-paper basket. In the end, nothing is worth collecting, except affections.

Ever yours
Solange

VOGUE'S PORTRAIT SERIES IN COLOUR PHOTOGRAPHY

The serene portrait of Mrs. Cameron Clark, on page 61 of this issue, is the second in a new series of photographic portraits in colour to be published once a month in the pages of Vogue. The first —a portrait of Princess Alexander Hohenlohe—appeared in the September 15 issue; the third, of Mrs. St. George Duke, will appear in the November 15 issue of Vogue. All three are by the brilliant photographer Horst. Other distinguished members of Vogue's photographic staff will contribute, later on, to this notable series of portraits of beautiful women of the contemporary American scene

Foil for Furs . . . Topaz or other colored stones and brilliants in an exquisitely designed gold plated prong clip by De Rosa—404 Fourth Avenue—New York.

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S·P

The Friendly Southern Pacific

California All-Winter Sun Festival starts December 1st

Slim as a flower stalk, Jay Thorpe's new satin slip swings open at the bottom for freedom at "swing-time." "Fine lingerie deserves fine care," says Jay Thorpe. "New, quick Lux is so mild and gentle, we advise it to keep silks and laces lovely longer. It suds so fast, too. And a little goes so far, it's thrifty!"

In the same familiar box—*at no extra cost to you!*

VOGUE COVERS THE TOWN

Goya show

A Goya show at the O'Toole Gallery is scheduled for October 10. It will consist of seven canvases, only two of which have ever been seen in the United States. Four of the Goyas are coming out of Spain, via Lisbon. These pictures, part of one of the greatest Spanish private collections, have themselves been victims of war. During the Spanish Civil War, they were buried for safe-keeping; after Franco captured Madrid, their owner was able to return and dig them out. Now for the first time, these great portraits are leaving Spain. (The O'Toole Gallery has moved to 24 East Sixty-Fourth Street, into what was Consuelo Vanderbilt's house.)

Duchinophiles note

Eddy Duchin's orchestra is now playing his sweeter than swing and swingier than sweet music in the Sert Room at the Waldorf-Astoria. Eddy the Great plays almost the most danceable music in town—he also has a genius for unearthing old songs—songs caught up in the tide of nostalgia that is sweeping the country.

When he was a boy, Eddy hated his piano-lessons, but he fell in love with his teacher (perhaps she reversed the adage and brought an apple to pupil). Anyway, he gave up the idea of being a pharmacist and became a musician—he claims that he can still fill a prescription—he certainly can fill the musical ones.

Rice-bowls and beauty

The most beautiful woman at the Bowl of Rice Ball will have her portrait painted by one of America's foremost artists. This annual Chinese benefit for the American Bureau for Medical Aid to China and the China Aid Council will be held on November 1 at the Waldorf-Astoria.

Mrs. Clark Minor is chairman, and Mrs. Sturges Finan is director of the ball. The committee to choose the beauty of the evening will be headed by Mr. Condé Nast. At a dinner preceding the ball, there will be several distinguished speakers, Dr. Lin Yu Tang, Mr. Henry Bernstein, and the Chinese Ambassador, Dr. Hu Shih.

Ruban Bleu

There's a gaslit stage this year at the Rubán Bleu, walls that look like black patent leather, and banquettes splattered with a "*ruban blanc*" motif. It's Vernon McFarlane's new *décor* that completes the Parisienne *boîte* atmosphere.

Caspar Reardon, the swing harpist, is playing here—he does the most amazing things with the harp. A top-flight musician, he studied at the Curtis Institute, was soloist with the Cincinnati Symphony Orchestra, and studied symphonic technique under Stokowski. Reardon does swing harping for relaxation.

One of the Ruban Bleu's favourites, Paula Laurence is back again. This talented young actress (she was in the Mercury Theatre with Orson Welles) sings satirical songs. She swathes her venomous attacks subtly in comedy.

Fashion shows

Lobster and lamé split the spotlight at the fashion luncheons. A fashion show with a plot will be held at the Ritz-Carlton every Tuesday, beginning October 15. The plot of the first one will be—madness and flattery in hats—a super production by Walter Florell....

....The lunch-time parade of languorous models, which is held in the Persian Room at the Plaza, begins October 10. Bonwit Teller is doing the opening show. (You'd better make reservations for either of these fashion shows, otherwise you may have to picnic behind a post.)

Boxes, Inc.

From poison boxes to hat-boxes—sixteenth-century boxes to 1940 boxes—see them at the Sachs Gallery, 817 Madison Avenue. There are charming Colonial "going-away boxes" covered with gay wall-paper, for the bride's best bonnet, a veil-box for her bridal veil. A favourite of ours is a two-way snuff-box for two kinds of snuff—for friend and foe.

There's every kind of box imaginable, perfume boxes, jewel-boxes, boxes of elephants' teeth and porcupine quills. Some are for sale, others only loaned by private collectors such as Lauritz Melchior.

Sanctuary

"No women allowed" signs are posted on many bars around town, but most of them lift the ban against women for a few hours. One of the best of these restricted areas is the famous "back room" at the Plaza, which women can enter after three P.M. Up till then, it is purely male. The men, incidentally, are extremely abstemious—one out of ten takes liquor at lunch, the other nine drink milk....

....Down at the King Cole bar at the St. Regis, the same "women after three P.M." rule is enforced. There, the men have the King Cole mural (from the old Knickerbocker Hotel bar), the wrought-iron light fixtures with their little King Cole crowns, and the red-and-white checked table-cloths....

....Even more anti-feminine is the Ritz-Carlton bar—the only time you can enter it is on Sunday. (The men within, like the fields in the next pasture, always seem handsomer.) Over the bar hangs that mural—naked chubby cherubs, delightfully out of place. If this masterpiece is ever removed, Monty Woolley threatens never again to enter the Ritz.

"FLANEUR"

MENU OF THE FORTNIGHT

THE Lafayette Hotel has been supplying distinguished food to gourmets for so many decades that, when we went there to plot our Menu of the Fortnight, we found ourselves in a state of acute unhappiness at not being able to include all the beautiful dishes that were suggested. And when we asked for the recipes for those we finally decided upon, Mr. Orteig, the son of the original proprietor, merely turned to a giant folder in which he keeps copies of the recipes which his patrons continually request. A survey of that folder was a fascinating side-light on the favourite choices of New York diners-out, including one rather arresting item on the cooking of the hindquarters of a bear.

DINNER MENU OF THE FORTNIGHT
AT THE HOTEL LAFAYETTE

Moules Marinières
Poussin en Casserole Bouquetière
Pommes de Terre Soufflées
Salade à la Française
Pâté de la Maison
Soufflé au Rhum
Café Noir
Dry Pouilly, 1933

MOULES MARINIÈRES

The mussels (*moules*) are not always immediately available in all parts of the country, but if you have a good fishman, he can order them for you. The Lafayette allows a dozen mussels to each person, whereas we think for dinner six, or at the most eight, are sufficient. The following recipe is based on a dozen mussels each, for six persons, but you can reduce the amount of sauce as you desire. Also, since the perfect way to scoop up this sauce is with the mussel shells, this dish is not intended for a formal dinner; and, since it is on the rich side, it should always be followed by lighter dishes, such as we have chosen for this menu.

Six dozen medium-sized mussels are washed, brushed, and put in a pan with a quarter of a pound of sweet butter, eight chopped shallots, a pinch of salt, and a pint of dry white wine. They are cooked for fifteen minutes, then removed from the fire.

The mussels are opened and placed in soup-plates, and at the same time the sauce is boiled until it simmers to half its volume. A pinch of chopped parsley is added, the pan is taken from the fire, a lump of butter and six tablespoonfuls of Hollandaise sauce are added, and mixed briskly with a whip. A pinch of Cayenne pepper and the juice of two lemons are mixed in, the sauce is poured over the mussels, and minced parsley is sprinkled on top. (If your cook can't bear the thought of making Hollandaise just to incorporate in another sauce, this can be omitted, and the result will be a clearer, lighter sauce.)

POUSSIN BOUQUETIÈRE

Use fresh squab chickens weighing about one and a quarter pounds. These are placed in an earthenware casserole, seasoned with salt and pepper, melted butter is poured over, and they are placed in a hot oven (450°). In about ten minutes, the chickens are turned, and then basted frequently with the melted butter. In thirty minutes, they are removed from the oven, and dry white wine is poured over them (half a wine-glass to each chicken). The casserole is put on top of the stove, and the chickens are simmered for a moment, when the required amount of new baby carrots, peas, string-beans, and lima-beans (already cooked) are added to the casserole. A lump of butter is added, the casserole is returned to the oven for ten minutes, and the whole is served very hot.

The salad is lettuce mixed with *fines herbes*—chives, chervil, tarragon, and parsley—, blended with French dressing and served with the pâté.

SOUFFLÉ AU RHUM

The yolks of three eggs, four ounces of sugar, a pinch of salt, and a pint of hot milk are mixed in a bowl, adding an ounce of flour during the mixing. The mixture is cooked slowly in a double-boiler until it thickens somewhat. It is removed from the fire and allowed to cool slightly, and the yolks of four eggs and two ounces of Martinique Rhum are stirred in. The beaten whites of six eggs are then folded in and stirred very gently. A soufflé mould is buttered well and sprinkled with powdered sugar. The soufflé mixture is poured in and cooked for about twenty-five minutes in an oven of 320°, and served immediately. B. F.

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Dark Secret . . . *deep, rich red*
Heart Beat . . . . . *wine*
And Natural . . . *changeable*

2 generous sizes—55¢, 10¢

By the makers of Pond's Creams.

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NEW YORK ELECTS . . . . . .

(Continued from page 44) intellectuals who escaped from Europe some four or five years ago, are the international refugees here to settle down, to lecture, write, and go to luncheons explaining conditions over there. New York is a hash of dialects. There is Jules Romains, Noel Coward, Paul Morand, Sir Thomas Beecham, Lord Marley, Pertinax, Jan Struther, who wrote *Mrs. Miniver*, here with two of her children. There is Madame Tabouis, thin, quick, white-haired, who talks as though she were sparkling in the sun, missing the excitement of running the foreign news end of "L'Œuvre," with her lines running like spider silk into all the European diplomatic crannies. And there is Sigrid Undset, the great Norwegian novelist, here to lecture on the art of the novel in wartime. Solid, determined, a massive block of a woman, with a great, sad face, she is much like the women of her books, gentle, feminine, with an implacable centre. Before the Germans invaded Norway, she lived in the rambling old country house where she had taken care of her four children by day, and where she had written at night her saga, *Kristin Lavransdatter*. Now with one young son killed in battle, she is in America, indomitable, another Hitlerian victim.

The night-clubs, as always in times of hysteria, are galloping along. Because night-club owners are copycats, they are concentrating this season on the Latin influence. Little new clubs are full of the sound of *maracas*. Notable among them are the Club Cuba with Eliseo Grenet; and the Copacabana, which is supposed to be very Brazilian. But no matter what happens with these, there are always Monte Carlo, now only a supper club; the Café Pierre; Larue, newly grey, beige, and mirrored; the ice show at the St. Regis; and the emergence of the Plaza's Persian Room into a floor-show spot.

JOHN BUCKMASTER

Although the Plaza will now have girls and feathers and more hoop-de-do, the star is John Buckmaster, doing his absurd little skits. Thin, clever, he likes to do types in a tailor shop, international waiters, opera singers. He is the son of Gladys Cooper, and began acting with her in the Guild play, "Call It a Day." Later, he played Lord Alfred Douglas in "Oscar Wilde," with Robert Morley, his brother-in-law. Now he acts and writes his own little sketches, and startles the employees of the Plaza by arriving in a red-lined Inverness that has been in the family for a hundred years.

Just to make the night-places have a nostalgic tinge, John Perona has torn out the new-fangled *décor* that he put in a year ago, and has reinstated the old blue-and-white zebra stripes, the white plaster, and winking stars that first brought fame to El Morocco. Still devoting himself to a sly

The **FINAL TOUCH** *to a perfect ensemble*

A compliment to good taste—this latest creation by Patek, Philippe—where classic simplicity of design cloaks sheer perfection in watchmaking skill. Gold snake bracelet with matching dial and raised gold dots. One of an illustrious line of Patek, Philippe watches for men and women—with century-old reputation for fine workmanship behind them.

PATEK PHILIPPE
THE WORLD'S FOREMOST
WATCH
Established 1839
NEW YORK GENEVA

How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C. O. D. delivery. Please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

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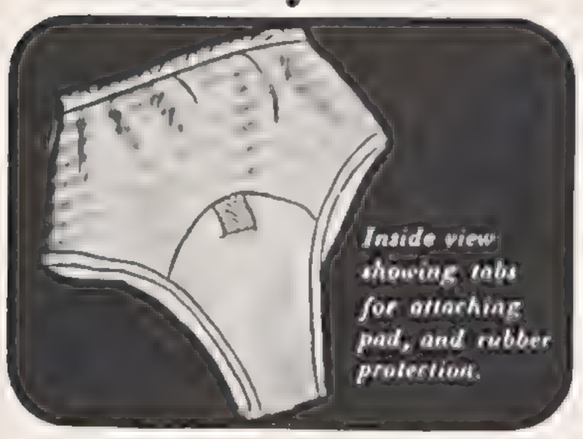
Active Moderns Play Safe with The Maculette Sanitary Pantie



Action-loving moderns make certain of unfailing protection, unfailing comfort with Maculette Sanitary Panties. Designed trim and sleek as a dancer's pantie, the Maculette has two tabs, front and back, eliminating the need for a belt. It is form-fitting, guaranteed moisture-proof, long-wearing and easy to launder.

Tea Rose or White. Junior, Small, Medium, Large and Extra Large Sizes $1.00

At all notion departments, corset departments and specialty stores. Write for the name of your nearest dealer.

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NEW YORK ELECTS.....

mockery of snobbery, Perona is the chief glory of his place. When he wanders around with his sixth Scotch-and-Perrier, in the heat and smoke and zebra stripes, there is little evidence of the Giovanni Perona, born to a small café keeper in Turin, Italy, who once battled back and forth on the London-Buenos Aires boats as bus boy and deck hand until he met a big, fat-handed fighter named Firpo. When Firpo came to New York for the great Sailor Maxted fight, Perona came, too, and stayed—to the everlasting fame of Fifty-Fourth Street.

To keep his hand in, Sherman Billingsley, who runs the Stork Club, has a new place, known simply as "The Place Next Door." It will have quiet, good food, and an eighteen-thousand-dollar ladies' room—if the publicity is to be believed. At the moment, Billingsley is pretty fond of the idea—but then he has been fond of so many places since he left Anadarko, Oklahoma, where there used to be only Billingsleys and Indians. Now he runs a top night-place, The Stork, notable for its enormous square bar and the three ripe lushes, like a set piece on a Victorian mantel, who drink all night.

MOVIE NOTES

The movies are more important than ever. There is the new "Time in the Sun," which has been carefully edited from the interminable reels of Mexican life, shot by Sergei Eisenstein. Out of his magnificent documentary photography of the Indians has come a film that shows the pattern of their life—their religious realism, their bull-fight pleasures.

There is "The Ramparts We Watch," done by the staff of The March of Time. Sprawling, amateur, it is a packed lesson on patriotism, with the keenness of The March of Time technique oddly missing. Somehow this story of how the United States got into the First World War should have had more impact, a fresher statement to match the beauties of its unfuzzy, crystalline photography.

D. W. GRIFFITH AT THE MODERN MUSEUM

That sharp photography is far different from the stills in the great David Wark Griffith exhibit at The Museum of Modern Art. There, in a double show on Frank Lloyd Wright and Griffith, the Museum is devoting itself to the work of two great American innovators. In the Griffith show, his famous shots from "Babylon," from "Hearts of the World," from "The Birth of a Nation," are on view. Brilliant, eccentric, Griffith was famed for developing the Gish sisters, the use of the soft focus, the invention of the close-up, and for his big grey hat. Everything but the grey hat is at the Museum. It is a show that ties the knot on the circle enclosing wartime 1914 with wartime 1940.

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THE BRISK BEGUILING *Beagler*

HERE, truly, is the shoe of the moment . . . Arnold's new BEAGLER is in step with Fall . . . ready to take your busiest day right in stride. You will feel like wearing this shoe everywhere. And you'll find you *can!* Write for the name of your nearest Arnold dealer.

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THE BEAGLER, in tan saddle grain calfskin . . . with Bootmaker finish.

ARNOLD *Authentics*

WITH THE *GLOVE GRIP* . . . FOR YOUR COMFORT

FROM THE HILLS OF AUSTRALIA

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BOTANY LANOLIN

Triple-Action Cream

● The sheep-shearers of Australia have the smoothest hands that anyone could own. This is due to the lanolin contained in fleece.

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● BOTANY LANOLIN TRIPLE-ACTION CREAM is a dainty, glamorous development of Nature's aid to loveliness. Delightfully light and delicately scented, Botany Lanolin Triple-Action Cream penetrates deeply, cleansing perfectly, lubricates and softens and leaves a protective powder base.

BOTANY LANOLIN TRIPLE-ACTION CREAM, available at good cosmetic counters everywhere at $1 and $1.75.

Also recommended are BOTANY LANOLIN Formula 70...a lanolin base preparation for cosmetic use...at $1.25 and $2...BOTANY LANOLIN Superfatted Soap...a Toilet Soap, rich in lanolin...3 cakes for 50¢...and BOTANY PURE LANOLIN...at 25¢ a tube.

To "Feel the Difference" in BOTANY LANOLIN AIDS TO BEAUTY send the coupon today...for the Botany Sample Kit...(enclose 10¢ for handling costs).

BOTANY DISTRIBUTORS, PASSAIC, N. J. DEPT. VO

Enclosed find 10¢ for which please send me the Sample Kit of Botany Lanolin Aids to Beauty.

NAME.....

ADDRESS.....

The mittens of childhood have grown up to glamour! An American glove maker presents these baby-soft evening mitts in white doeskin. "Keep them glamorous with new, quick Lux care," advises Franklin Simon's. "New, quick Lux suds so fast—goes so far—is so gentle—it's perfect for *all* our washable gloves."

In the same familiar box—*at no extra cost to you!*

VOGUE'S 6th PRIX de PARIS

CONTEST RULES

1. Each entrant must be a member of the graduating class of 1941 in a United States college or university which grants a recognized A.B. or B.S. degree.

2. Each entrant must fill out an entrance blank. These blanks may be mailed immediately, or with the answers to the first quiz, not later than November 20th. It is not necessary to be a subscriber to Vogue to enter the contest.

3. The contest will consist of two parts: first, a series of 4 quizzes to be answered by all entrants; second, a thesis which only those entrants who receive passing marks on the 4 quizzes are eligible to submit.

4. Each quiz will consist of 8 questions from which the entrant may select 4 to answer. Of these 8 questions, 4 will be based on fashion features, and 4 on non-fashion, or Vanity Fair, features, such as music, art, literature, theatre, etc.

5. The first quiz of the series, based on the October 1st and 15th issues, will be published in the November 1st issue of Vogue. The succeeding quizzes will appear in the issues of December 1, January 1 and March 1. Save your copies of Vogue until the end of the contest; you may need them for reference.

6. Papers will be graded on these points:
(a) Clear and vivid writing
(b) Originality of ideas
(c) Fashion knowledge derived from a study of Vogue
(d) General information

7. Answers to each test must be mailed on or before the 20th of the month in which the test appears. Papers received with insufficient postage will not be accepted.

8. Entrants will be required to send answers to all 4 quizzes. Only those who receive passing marks in the quizzes will be eligible to submit a thesis in competition for the major prizes and the Honourable Mentions. Entrants will be notified on or before April 1st if they are eligible to submit a thesis.

9. Subjects for the theses will be announced in the March 15 and April 1 issues. Theses must not exceed 1500 words and must be mailed not later than April 20th.

10. All test papers and theses must be typewritten in double space on one side of the page. The name and college of the contestant must appear on every page. Papers will not be returned at the end of the contest.

11. The judges of the contest will be the Editors of Vogue. Their decision will be final.

12. The winners of the Prix de Paris will be announced on or about June 1, 1941.

Vogue's Prix de Paris, 420 LEXINGTON AVE., NEW YORK, N. Y.

Please enroll my name as an entrant in Vogue's Sixth Prix de Paris.

NAME _____
(Please type or print clearly)

COLLEGE _____

ADDRESS DURING COLLEGE YEAR _____

CITY _____ STATE _____

HOME ADDRESS _____

CITY _____ STATE _____

V-10-15-40

COMMUTERS ARE PEOPLE

By Jan Spiess

NO one on the island of Manhattan will believe it. Once I heard them called "zombies," those strange, half-world figures that scurry in the late afternoon into the depths of the Grand Central. They have a set phrase in answer to all invitations. "Have a drink?" "Can't. I have to make a train." "Want some tickets for the theatre?" "Sorry, can't. I have to make a train." "Want to meet Garbo?" "I tank I go home." "Gosh, what do you get out of it?" "Don't drink so much, go to bed earlier, have more children oftener." "Gosh."

But that isn't really what makes a commuter different from other people. It is that a commuter in the final analysis is a person who commutes, and commuting is a gentle art all of its own. Commuting begins in the morning and always at an odd hour...the odd hour is frightfully important. No decent commuter who was worth his salt would take an eight o'clock train. If he did, he's only an amateur. No, he runs (coffee-cup and doughnut in hand, wife's kiss on his ear) for the 7:21, or the 7:46, or the 8:16.

If he is newly married, his wife drives him to the station. After the first year, he has an arrangement with a neighbour, or leaves the car at the station with the keys dangling in it for his wife to pick up later, or if he is beginning to feel a middle-aged spread he walks the mile and a half briskly (once), or when he's been made vice-president he lets the yardman drive him in the station-wagon.

NO ONE IN SIGHT

Once at the station, he buys a paper. He walks up and down the platform peering at his watch, being careful not to speak to any of his friends, terrified that the slightest encouragement would induce one of them to sit with him and talk about "things" on the way in. When he sees the smoke from the engine, he paces without looking about him to the exact spot where he expects his car to stop. A group of men gather around him, each one pretending as hard as he does that he is all alone.

The train comes in and stops with a patient grunt; the commuter gets on and gives a quick glance to see that the seat he always takes is vacant. If it has been usurped by some beastly fellow who got on further up the line, his day begins with frustration. If it is empty, he sinks in it and looks up at the jostling crowd with a small smile of supreme satisfaction. He then folds his coat neatly and puts it in the rack above him, and looks out of the window to see if that fellow Jones is legging it again.

Reading the paper consumes the first third of the commuter's trip. Sometimes at some other stop, a voice says, "Mind if I sit beside you?" or "This seat taken?" He does not even look up as he nods and moves closer to his window. The voice remains but a voice. No commuter called into a court of law could describe the person who sat beside him that morning on the way to town.

"Man or woman?"

"I couldn't tell you, judge."

"Ever see the party before?"

"No, never."

"Funny! It was your own secretary."

"Now that is funny, isn't it? But we commuters don't, er, pay much attention to who is on the train, your honour."

"Not pay much attention," is putting it mildly. There's the story of the commuter who once rode to the city with his wife (this is bitterly discouraged by commuting husbands), and, when the train jolted into the Grand Central Terminal, she asked sweetly, "Remember me, dear?" He looked bewildered and answered, "Why, er, I do think I've seen you somewhere before."

IT'S ALL A PUZZLE

After the paper has been digested and wars and politics dismissed with a bland thought that there doesn't seem to be much going on these days, the commuter takes a pencil out of his vest-pocket and does the crossword puzzle. There indeed is the high point of the morning. Can't fool him with "epi" or "artar" again, or Syrian sun god—but who ever heard of "cried like a frog" in seven letters?... He makes strange, mouthing noises, then grimaces his satisfaction, and finally tears out the puzzle, tucks it in his wallet. For this is the moment when crossword puzzles must be put aside...working a crossword puzzle after reaching the city limits is considered definitely "out." He then looks out the window. The scene is familiar and exciting as last week's news-reel. There are the tracks with Pullman cars lying at rest on them. Ah, yes, there's good old Kissime again...though why anybody should have named a Pullman car *that* is something he can never figure. He looks eagerly for the pert fireboat at the station-house marked 87 Engine 87.

The train jolts to a stop at One Hundred and Twenty-Fifth Street. The same little group gets off and scurries down the platform steps. Other-world commuters—the ones who get off at One Hundred and Twenty-Fifth Street... should think it would be better for them to stay on to the end then go back on a subway—neater, somehow. Suddenly the train dives into a tunnel. Amateur commuters begin moving restlessly about, but the true commuter sits quietly watching the track workers in the flares of light in the most fascinating cavern in the world. At a given moment, he rises, takes down his coat, leaves his paper on the seat, and steps in the aisle. Suddenly he becomes a friendly soul (now that he can do it safely), smiles at his neighbours, has even been known to comment on the weather (if it is extraordinary), and walks briskly to his day's work.

HOMEWARD BOUND—AND AFFABLE

At night, the picture is different. Life has mellowed the commuter. He is apt to get in the bar car (that den of New England (Continued on page 122)

COMMUTERS ARE PEOPLE

(Continued from page 121) iniquity) and have a cocktail, or even two. He stretches out his legs, he heaves a windy sigh of sheer satisfaction. He says, "Hello, Joe," to his nearest neighbour before he opens the book he reserves for reading on the home journey. During the summer of 1939, it was inevitably *The Late George Appley*. Since then it has been a book as nearly like that in size and content as our commuter could find.

BAR ON RAILS

One night, horrid in commuting history, a fellow from the West gave a bar-car party, called it "the Captain's party," put a false nose on the conductor, and had some friends of his in the car who got noisy. At least, they got noisy as far as Pelham Manor. The party wasn't a success. No one ever tried it again—*ugh*. One regular commuter who had taken the same train for twenty years, wrote a letter to *The Times*. When *The Times* did not publish it, he thought of reading another paper, but he never brought himself to it, and in time forgot the incident.

There are species of commuters. There are women commuters, but they are business women and have learned to take their places in the world of men. They sit alone, read their papers, and do their crossword puzzles.

SUMMER GRIEVANCE

The most distracting species is the summer commuter who, morning and evening, enacts on the station platform the pretty picture of the happy family man. The summer commuter always has long legs and two or more small blond children who cling to him with satisfying devotion until the engine rounds the corner. Then they are apt to become more interested in the engine. But summer commuters are small-time stuff to our hero—the daily commuter. He inures himself to them. They do not exist for him. He only goes as far as to say once each summer, in a gruff aside to his neighbour, "Train seems to be getting crowded. Wonder if they've taken off a car."

PRINTED BY THE CONDÉ NAST PRESS, GREENWICH, CONN., U. S. A.

Vogue's Advance Merchandise Portfolio, October 15

PROMOTION CUES

Vogue says: "Dally with hearts—for your ears, bag, wrists."

The head, the heart, the hand, the foot—anatomical distribution of accessories that's gay and light and fun. And hurrah for an inspiring window-display idea! Suspend in mid-air (or sketch on your background) a large black hand, heart, etc., and attach your own accessories to them in groups.

Here's your cue, from pages 78 to 81. *The head:* here go dinner hats; flower-blooming barrettes; pompadour pins and earrings; evening garlands for the hair; hat clips. These are some of the many new ideas, all stemming from new coiffures and fashions.

The heart: pump for pins and flowers to wear over the heart; pump for heart-shaped earrings, lockets, pins. Old-fashioned ideas gone modern!

The hand: tempting gestures ranging from "friendship's handclasp" pins and bracelets, to bags and gloves, day and evening versions.

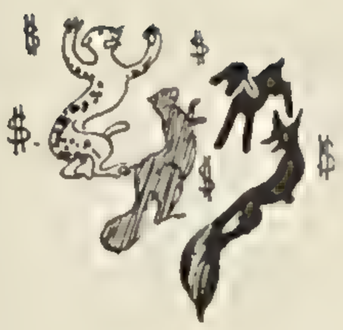
The foot: loud-pedal shoes in eye-catching new designs and new materials. Follow Vogue's arrow to build up a red-corpuscled accessory promotion.

Vogue says: "Long-sleeved bodice—foil for a picturesque skirt."

Here's news for evening: a cross between two popular fashions for which Vogue sounded the reveille last year, and they're now going full-blast this year. And when you have two Successes pulling like one—you've really got something!

Bouffant skirts plus covered-up bodices—that's the news. Pages 68 and 69 show you these dresses of "Modest Mien"—the kind of modesty that cuts in a large slice of sophistication. Big skirts that billow and twirl as romantically as ever, and sleek, long-sleeved bodices that belie any wide-eyed naïveté.

The skirt and bodice are contrasted in colour or fabric, or both. You might have a soft pink marquisette, or turquoise velveteen top on a black taffeta skirt; or you might have a black jersey top over a black net stand-out skirt. And the zizz derives from the Elsie-Dinsmore-Theda-Bara twist. For your windows, pick a Very-Very Flowing, feminine dress, and a Very-Very Slinky one; stand them together, surrounded by your "mixtures".



Vogue says: "Wear a this-season's long tunic in fur."

Ask a woman what kind of fur coat she Really Wants, and mink would probably be near the head of the list. It's one of the furs that can do turnabout twenty-four-hour duty without turning a hair. It can adorn bleachers as gracefully as it can grace first-nights. Wonderfully casual, yet wonderfully "dressed up," it cuts new capers with ascots, capricious pockets—and jewels. Pages 54 and 55 give you the story.

In this year of Fur Everywhere, gentle prices can mean the difference between one and none, or one and two coats marked "Sold." Pages 56 and 57 show you fur coats that hurdle the price barrier, ringing enthusiastic "Oh's" from your customers. There's a box coat of kid; a reefer of nutria (thirty-two-inch length); a cape of civet-cat; all short on the dollar signs, but long on the fashion signs. Make fashion—length, details, cut—sell for you via fashion-pointing "Vogue says" cards.

Vogue says: "Pick a jewelled flower or an old-fashioned bow-knot."

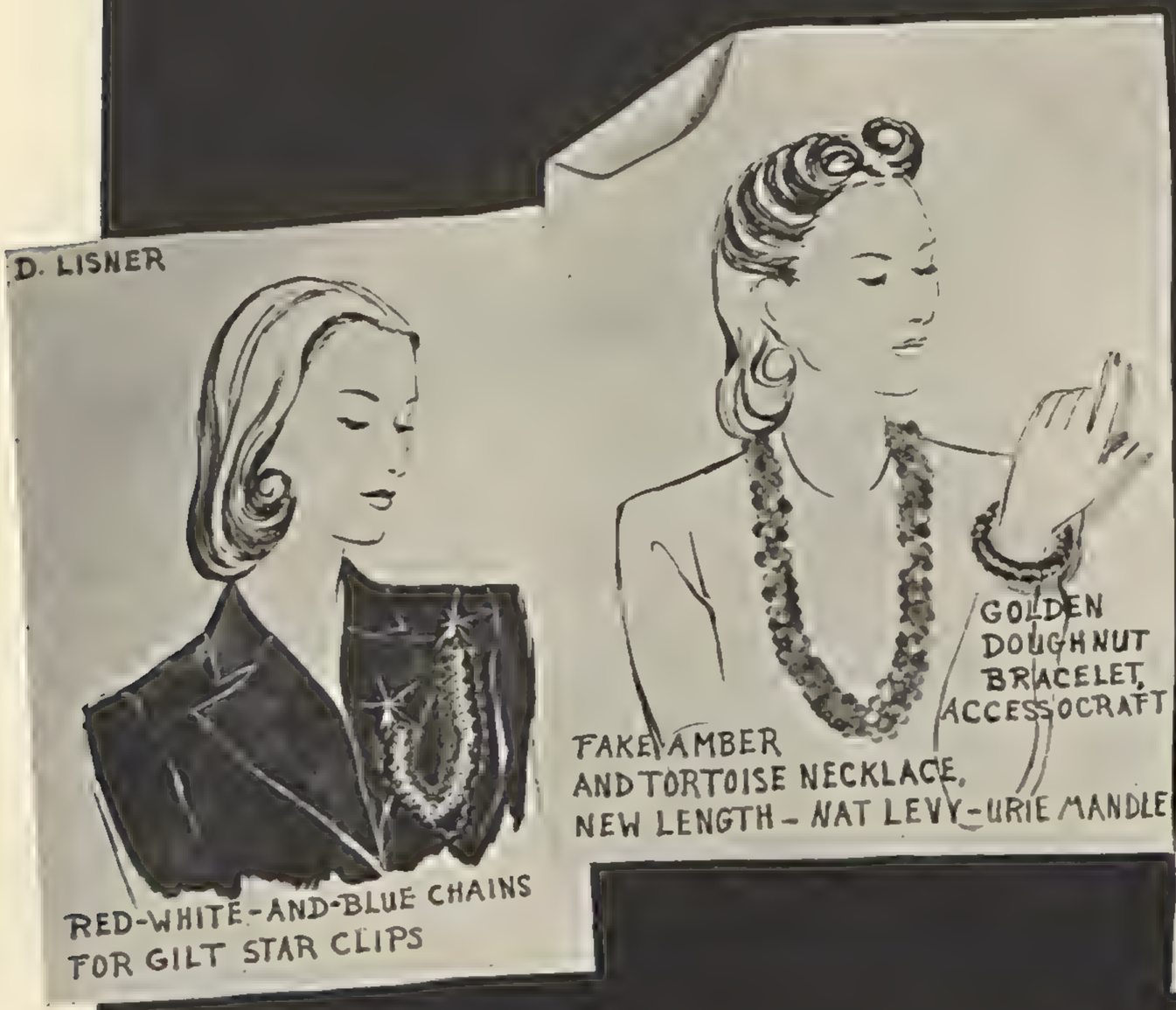
The jewellery star (to which we hope you've hitched your wagon) is sparkling brighter than ever this year. All through this issue of Vogue you will find scintillating new ideas that should help to light the way for your jewellery promotion.

Notice especially the importance of matching sets; notice the series of clips or pins that outline a neck-line, and the V-neck adornments; notice the new places to put jewellery: on hats, on furs, on muffs. Notice, too, the perfect Background Dresses—simple, well-cut ones that serve as a foil for lovely jewellery.

Select from your stock the same types of dresses, and place your jewellery on them in Vogue-inspired ways, for your window-displays. And let "Vogue says" cards do the rest! You'll find a large selection of jewellery quotations on page VI.

REVIEWING JEWELLERY

- 60- and 120-inch wind-around necklaces
- Two-tone gold sets
- Pearls with side or front clasps in rhinestones
- Stone-studded sprays or daggers for hats, coats
- Delicate pins with wired charms
- Huge stones in antiqued settings
- Tortoise and amber for the furore about browns
- Earrings in endless variety
- Gargantuan rings
- Leather, wool, wood for sports
- Rhinestones are set again in white metal
- Bow-knots, bow-knots, bow-knots



VOGUE JEWELRY
MASSIVE PASTEL STONES FOR THIS VICTORIAN BRACELET, EARRINGS
SILSON
MINK ENTWINED WITH LARGE METAL LINKS
BOUQUET OF STARS AND STRIPES, VOGUE JEWELRY
TRIFARI'S HEAVY LINK BRACELET
COHN & ROSENBERGER
TWO 60 INCH STRANDS- PEARL AND CORAL, EACH SEQUINED
LEO GLASS
TWO-TONE GOLD-METAL PLASTRON AND WIDE SIMULATED TORTOISE BRACELET
FALLON & KAPPEL
ELEGANT PARURE HUGE AQUA-COLOURED STONES
CASTLECLIFF'S GILT RIBBON-FRAMED EARRINGS
MONET'S CHAIN-TRIMMED, GOLD METAL BRACELET
WEINREICH
SIDE-DRAPED RHINESTONE-CLASPED PEARLS
COHN & ROSENBERGER
LARGE STONE SPRAY FOR A FUR COAT OR HAT
D. LISNER
GLASS FLOWERS, RIMMED IN METAL FOR EARRINGS AND NECKLACE
CHARLES BUICK
A BERIBBONED DECORATION, IN RED, WHITE AND BLUE
HELLER-DELTAH'S RHINESTONE-CLASPED PEARLS
MARCEL BOUCHER'S RHINESTONE-MOTIFED GOLD-METAL BRACELET

The Market Basket

Burmel's Handkerchief Bar. Burmel, long recognized as a handkerchief style leader, realized stores' needs for a new way to display handkerchiefs to interest customers and increase sales. Result—the Burmel Handkerchief Bar illustrated above. Designed by Burmel after long and very careful study, the case is made of solid walnut and glass, florescent lighted, featuring more than ample stock space in the back cases. Beautiful and utilitarian, it meets the requirements of the most particular store architect. Burmel will give stores the plans on request. The bar is on display in Burmel's New York show rooms, 385 Fifth Avenue.

A Cleanser that really goes *deep* is Paralene, a water-soluble face cream in a simple, business-like white jar. It's introduced by Paralene Products, Scarsdale, N. Y.

What Every Woman Wants: a lotion that lubricates and disappears into the skin without grease on face or pillow. Frances Denney's "Night-Tone" does just that!

Bud Vases are these unique perfume containers by L'Orlé. Replicas of museum pieces, in six pastel colours, they're attractive on dressing tables. Unusual gift idea!

A Sleeping Beauty is she who wears a brassière-topped nightgown. For wide-awake beauties: the brassière-topped slip, with power net diaphragm. Both are handmade, of pure silk, deftly designed to fit. Mme. Adrienne, 10 W. 33rd St.

A Limited Edition is each of these rare perfumes. It's an idea by the house of M. de Tuvaché to give exclusivity to the woman who buys an expensive perfume. The number of ounces of each striking odour is limited to a thousand, and each bottle is numbered. The perfume is also limited in its distribution, so the store as well as the woman is protected against competition. The de Tuvaché perfumes all have a strange, biting, primitive quality: result of their blending with exotic African oils. They are charmingly packaged in crystal flasks with gold-tooled suède labels, nesting in suède-tied boxes. There's a men's group, too. 663 Fifth Avenue.

American Designs *en masse* will be a rare treat at the Museum of Costume Art (630 Fifth Avenue), when its exhibition opens on October 15. Clothes designed by most of the top designers in the country will be shown, along with the historic clothes which inspired them. The exhibition will run for about three weeks. Here's an opportunity not to be missed!

A Bright Idea, and revolutionary, by Bacmo-Postman: an American design for a new line down the side that shows the most. A clean sweep from index finger to end of thumb has been made possible by a new construction. Result: a wonderful "feel" (the hand has plenty of freedom); and a wonderful look—in repose or action, hands are made pretty.

American Designers The third of a continuous series

LOUISE BARNES GALLAGHER

THE whole atmosphere at Louise Barnes Gallagher's showrooms is very friendly, and the head of the house is as friendly as its atmosphere. You talk about all sorts of things with Miss Gallagher: her desire to be a sculptress, her new text-book on designing, "Frills and Thrills", her sixteen-year-old daughter—and yourself. Miss Gallagher is interested in everything that comes her way.

In spite of her many interests in people, events, and *things*, Miss Gallagher has a great single-mindedness in designing. She has steadfastly hewn to the principle of feminized tailored clothes—and made herself one of America's great designers.

Miss Gallagher became a widow, who needed to earn her own living, during the first World War. She had always been interested in clothes, and found her knack of wearing them a starting point for a career: she started modeling for a wholesale house in New York. She learned a lot about clothes, while showing them, and learned more by going to Paris to study in the great dressmaking houses. She was in Paris during the exciting first months of the war, and when she came back, took advantage of the break with Paris to start her own dressmaking career.

Miss Gallagher's clothes are consistent.

And their easily-recognizable quality is a result of her constant use of men-tailors to carry out her ideas. Only the light hand-work is left to women: and the combination is particularly a Gallagher specialty.

She feels that every good wholesale designer must visualize her subjects, which she has constantly tried to do. She has proven that her crystal-ball consumer is a duplicate of her own vision. Recently she came back from a tour of the country, meeting many of the women, from New York to California, who wear her clothes. "You might have thought they were all in the same family," she says. They were almost invariably progressive women; women, like herself, with wide interests, and often a job. Usually they were thoroughly American (her own family is native for generations) and completely without frills. She is delighted with her accuracy.

She used to enjoy trips to Paris every year, where she kept her finger on the pulse of Fashion's nerve centre by looking at many collections. And she always bought as many models as she could afford, "as an admission for the privilege." She feels that Paris got too much glory, and not nearly enough cash out of its prolific designing.

Now she is "happy to stay home and have time to see this country. Why, the Kentucky Derby is the greatest inspiration I've had in years!" She finds so much to stimulate her here: the good-looking women, the pretty young girls, the night-clubs, the flowering of jewels and furs and famous names at first nights.

It all has an intense interest for Louise Barnes Gallagher, who in spite of her family, her home, her many enthusiasms, finds herself more and more wedded to her career. Finds herself perfectly certain that her lot in life is the pleasantest possible.

RENÉE MONTAGUE

THE brilliant career of Renée Montague is all order and precision. It has gone forward with an almost mathematical progression. There are no breathless surprises, no whimsical cloudbursts of luck. And Renée Montague, for all her youth, is the quiet, competent, intelligent person you might expect from just such a career.

She always wanted to be a designer. In her teens she designed clothes for the school plays put on by her classmate, Dorothy Stone. After finishing her schooling in Washington, with neatness and dispatch she set about becoming a real designer. She went to Parson's school for designers in Paris, and soaked up the French tradition of clothes-making.

She returned just in time to find Dorothy Stone making plans to follow in her father's dancing footsteps. And the two girls started their professional careers together. "Miss Stone's clothes by Renée Montague" appeared on the programme, and later on the playbill of Billie Burke's "Marquise". Soon Miss Montague was designing steadily for a theatrical costuming company.

Renée Montague saw her opportunity to to take the next step, bridging the gap from Costumes to Clothes. She sketched some of her Beaux Arts Renaissance designs, adapting

them to a wedding, and presented them to Lord & Taylor. This canny store had them immediately executed by one of their resources, and they were a sensation.

Miss Montague free-lanced successfully after that. And the little, frail, just-out-of-finishing-school girl had the poise of a big-name designer in selling her ideas to all kinds of people. Then she went to Jay Thorpe as head of their theatrical department. And then (you see how logical this progression is) she started her association with an upper-bracket wholesale house. And now she is (a recent achievement) head of her own house.

Miss Montague has specialized in evening clothes—original, wearable, news-making. But she says to-day, "When you have a good designing idea, it's good for anything." So she plans to branch out soon into day-clothes.

This pleasant young designer, with the dark, serious eyes set in a delicate face, is thoughtful about her designing. Her pleasant Virginia-born voice tells you, "I think the way French designers do." And explains: she tries to really create, to get the fun out of a brand new idea. "I think current events are the most important inspiration in this revolutionary age." And explains: that our quick-changing life always gives us a new pattern to draw a fresh breath. "One collection leads to another." And explains: the radical of last season is the conservative of the next. "I like to repeat successful ideas." And explains: the consumer looks again for something she has already found flattering.

The break with Paris does not concern her in any inconvenient way. She only feels that she and other designers will have a chance to get in closer touch with the women who wear their clothes. "And I find that thrilling," says the not-easily-excited Renée Montague.

PROMOTE WITH VOGUE

THESE QUOTATIONS ON FREE CARDS

Write Vogue Merchandising Service, 420 Lexington Avenue

VOGUE SAYS:
"Pick a jewelled flower or an old-fashioned bow-knot."

VOGUE SAYS:
"The new saddle-shades have a love-for-leather look."

VOGUE SAYS:
"Pick suave, smoothly-moulded shoes for the new narrow silhouette."

VOGUE SAYS:
"Right for autumn—the 'light look' via pale, pale colours."

THESE QUOTATIONS FOR YOUR OWN USE

Make them on your own cards and use them in advertising.

JEWELLERY

Vogue says:
"Jewels in matched 'sets'—as treasured today as in Edwardian days."

Vogue says:
"Jet goes everywhere this season."

Vogue says:
"Foremost among brilliant ideas is the 'series' of jewels."

Vogue says:
"Lean towards blue stones in any shade from aqua to sapphire."

Vogue says:
"Large and self-sufficient is the way of clips and bracelets."

Vogue says:
"Dally with hearts—for your ears, bag, wrists."

Vogue says:
"Down to the sea have gone many clips for motifs."

Vogue says:
"Clip huge gilt loops or buttons on your ears."

Vogue says:
"Imperative with pompadours are ear-clips."

READY-TO-WEAR

Vogue says:
"A new look for important evenings—modest bodices allied with bouffant skirts."

Vogue says:
"Long-sleeved bodice—foil for a picturesque skirt.

Vogue says:
"Toulouse-Lautrec, famous French artist, leaves his mark on fashion."

Vogue says:
"1940 echoes from 1890 Montmartre—elegant hats, long gloves, black with daring colour."

Vogue says:
"Ally navy-blue serge with black."

Vogue says:
"Pearl-grey, lovely with almost any colour, for almost any age.

Vogue says:
"Navy-blue sails clear through winter."

Vogue says:
"Beige jersey—natural for afternoon."

Vogue says:
"Wear a suit in autumn-leaf shades."

SHOES—ACCESSORIES

Vogue says:
"Show off your slender ankles with a cutaway afternoon sandal."

Vogue says:
"Incoming—saddle-shades, from golden brown to mahogany."

Vogue says:
"Wear black shoes with a brown costume, brown shoes with black."

Vogue says:
"Pounce on bright-coloured kid shoes for evening."

Vogue says:
" 'Tiger-Eye'—a new deep gold colour for accessories."

Vogue says:
"Have a turban or gloves to match your muff."

Vogue says:
"Wear short, wrist-bone gloves for day or evening—shoulder-length gloves for Occasions."

Vogue says:
"Choose a big bag that looks soft."

Vogue says:
"Punctuate a dark costume with a bright coloured muff-bag."

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